विदेह VIDEHA

विदेह विशेषांक

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प्रत्येक अध्यायक प्रश्न-खण्डक बाद ओहि अध्यायक उत्तरमाला (उत्तर ओ व्याख्या) देल गेल अछि।

In each chapter, the answer key with explanations (उत्तरमाला) follows the questions.

अध्याय १ : Videha Quiz - Preeti Karan Setu Banhal

१. Which section is associated with Ashish Anchinhaar?

(A) Maithili Literature's Seeker-Worshipper: Gajendra Thakur

(B) Maithili Picture Stories

(C) Editorial, blessings and Maithili firsts

(D) Stories Penetrating to the Depths of Social Disparity

२. What does this section most clearly suggest about Panji?

(A) Two such individuals came forward to help accomplish his work or wishes, with whose assistance the entire history of Maithili literature changed

(B) This is the first attempt to make it public since the beginning of the Panji

(C) The writer of these lines was also among these new recruits

(D) Its meaning being the writer's or editor's fault is not the matter, because I myself have already created a tradition by writing reviews of the poetry of Saraswat and Vishnukant Mishra

३. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) But in the present time, what is needed is to enroll one's children in schools to study through the Maithili medium, which no one is doing

(B) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once

(C) This book has been divided into three sections

(D) First, I will name the novel 'Sahasrabadhani' in Braille script

४. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) For the coming generations, such compositions will prove not only entertaining but also inspiring

(B) They all have that habit formed, so what to do?

(C) He is the genealogical writer of the Panjis of all the Maithil Brahmin communities of the Mithila region

(D) The imaginary pictures of some heroes separated from the mainstream of Mithila are created by her

५. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Please?

(A) Please understand similarly for other grammatical rules

(B) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12

(C) Day and night, remaining lost, with the company of friends, I did not do any of my own work

(D) For this, it is necessary to encourage children's literature that touches child psychology

६. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) So, I was saying - in 1957, matriculation, and in 1959, I.Sc. with high marks from R.K

(B) But the government has all the information, so why would they do such a thing?

(C) From the top brass downwards, then further down, then further down... going down to the lowest level, but no correct answer was found

(D) From that, make various types of weapons." Children's drama is also useful for increasing the knowledge of children

७. What does this section most clearly suggest about Maithili Picture Stories?

(A) Gonu Jha and Other Maithili Picture Stories - Veena Thakur 3

(B) Ramji, roam and see all places of Vaikuntha and Vrindavan, Seeing the beauty with the Rasmandal, stay a few more days." In the maximum number, he has composed Maheshwani

(C) My science fiction on time-space displacement, and articles on internet and management, how could a SWOT analysis for Maithili be written in Maithili?

(D) As soon as news of a book fair in one's city is received, book lovers get excited, as it is organized for a limited time

८. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) A question may arise: with the above rules, is a fully deserving living writer ultimately selected in time?

(B) Tantra Varttika is a philosophical text in which, by describing the true facts, the purity of caste is proved, based on which religion can be expounded

(C) However, I believe that keeping inflections attached enhances beauty

(D) The short story 'Jati-Pati' then seemed completely naked

९. What does this section most clearly suggest about Gajendra Thakur?

(A) Incidentally, readers should also know that in the same village as Gajendra Thakur ji, there was also a creative couple, Gopal Jha 'Gopesh' and Prabhavati Jha, much before his time

(B) If a living writer sees and reads an evaluation of themselves in a magazine during their lifetime, that is greater for them than any award

(C) He is the genealogical writer of the Panjis of all the Maithil Brahmin communities of the Mithila region

(D) I am happy for the author of these picture stories that she has created a distinct place in the development of Maithili literature by taking such a beautiful, easy, and progressive step

१०. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once

(B) Preeti Thakur's Gonu Jha and Other Maithili Picture Stories - Dr

(C) In the midst of this, 'Videha-Sadeha' made its entrance in Maithili

(D) In Yognath Jha's Panji Prabandh Part-1, whose genealogy was provided by Vidyanand, the name is also Aadi Bhatt

११. What does this section most clearly suggest about Panji?

(A) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere

(B) Now many people are found saying that the Panjikars do not cooperate in giving the Panji, which is perhaps a result of the work of the Genealogical Society

(C) Nowadays, many e-magazines are emerging, but Videha is Maithili's famous and first fortnightly e-magazine, which has been continuously and uninterruptedly published under Gajendra Thakur ji's editorship for many years till now

(D) And the creator of this book, “Gonu Jha Aan Maithili Chitrakatha”, is also a woman

१२. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) Wherever a link has been provided, there is extra space left between some words of that line

(B) The names from Trinayan Bhatt up to Narasimha are available in two other books before Genome Mapping - one is the present author's “Mithila Ki Saraswat Sushma”[1] and the other is Pt

(C) Possibly, in Devanand Panji, the name was Harishwar for Harshan (Harishan, or Harishen)

(D) Bachcha Thakur, Kuldeep Babu - all had their gatherings there

१३. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) No other person like Gajendra Thakur is visible to me who has done so many different types of work

(B) No literature can be considered complete until the language and literature related to the last person of society are connected to it

(C) She doesn't hesitate to complain now and then, "You keep bringing books and piling them up, and I keep dusting them all day, don't I...?

(D) From this perspective, Gajendra Thakur comes in the line of dedicated fighters for the language like Babu Bhola Lal Das, Prabodhanarayan Singh, Kanchinath Jha 'Kiran', Subhadra Jha, Babu Saheb Chaudhary, Pt

१४. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Gajendra Thakur?

(A) It is true that before the advent of Videha, there was a one-sided situation: ninety percent were Brahmin and ten percent were Kayastha writers

(B) Has the novelist made any mistake in choosing the symbol of 'Sahastrabadhanee', or am I mistaken in understanding its symbolic meaning!!!

(C) Hence, only seventeen generations' names are mentioned there

(D) Introduction to Gajendra Thakur and Preeti Thakur Like the branch of the Karmi tree, they spread, like the Puraina (water hyacinth/plant), they flourished

१५. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) The question arising is natural that then why am I writing?

(B) Whatever the case, such a tendency is rare and the feminist discourse makers of Maithili should take cognizance of this fact

(C) Writing a story is like making a small niche or window in this mountain or carving a small figure, whereas novel writing is the work of carving a cave or dome in this mountain

(D) Kripa Babu's constant companion was another equally brilliant student - Rambahadurji, whose hand he had held to take him away to make him his son- in-law (but against that student's wishes)!

१६. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Editorial, blessings and Maithili firsts?

(A) Learn International Phonetic Script through Mithilakshar - Gajendra Thakur ISBN NO.978-93- 80538-57-0 99

(B) I had said that the work should be good, but no one does it

(C) As one studies Maithili folk and knowledge traditions, this becomes clearer

(D) What would you say about their condition and direction?

१७. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Gajendra Thakur?

(A) Gajendra Thakur is the first Aroozi of Maithili (Aroozi means one who knows the prosody of ghazals and is its pioneer)

(B) In addition, some other important books written in English are available

(C) Otherwise, bringing such words suitable to the characters was necessary

(D) By attempting to extract the story of Shit- Basant from the folk throat and transcribe it, Shri Thakur ji has provided direction for the preservation of this literary wealth

१८. What does this section most clearly suggest about Crank?

(A) The illustration of such a universally discussed subject as Raja Salhes and the depiction of Kalidasa's connection with the traditions of Mithila seemed desirable

(B) Uday Narayan Singh 'Nachiketa' has called this book a new experiment and a modern epic, in which abundant textual material is available

(C) After reading this story, the distinction between Tirhutia and Dakhnaha was erased from the heart

(D) The Village Director Who Turned the Crank: K.N.T. - Siyaram Jha 'Saras' The first hour (of the day), Gauri was worshipped

१९. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) According to the present author, the name Sripujati (serial no

(B) In Genome Mapping, possibly 'Vidhujati' was misprinted as 'Vighujati' due to typographical negligence.[3] Anyway, in the original Devanand Panji, the name was probably Vishnujati or Vidhujati

(C) I will respectfully preserve their suggestions for another edition of this book and for other future editing work. बनहीमे म ुँगिया जनमम िल बनही लतरि िल हे

(D) There are many such words, about which even the big, big scholars of literature might not have known before

२०. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Editorial, blessings and Maithili firsts?

(A) And I have done the same for this book as well

(B) VIDEHA DICTIONARY English-Maithili Dictionary-2012- Gajendra Thakur ISBN NO.978- 93-80538-23-5 96

(C) 'Mahur' was a revolutionary novel for Maithili literature

(D) Before that, understanding Mithila and Maithili is essential

२१. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Editorial, blessings and Maithili firsts?

(A) Based on this, the Tirhuta script can be widely promoted and propagated; Maithili can get a place in UNESCO's list of rare intangible languages

(B) The credit for translating the Japanese poetry forms Tanka/Senryu/Haibun into Maithili goes to Gajendra Thakur ji

(C) I also want to mention one thing that while typing an article or correcting a typed article, in haste, my own spelling and style creep in

(D) Videha Sadeha-11 (Selected compositions from issues 101 to 110 of Videha e-magazine) - Ed

२२. What does this section most clearly suggest about Mithila Mihir?

(A) They applied it as much as possible in marital relations, thereby preserving the limits prescribed by Dharmashastra

(B) Kalit, as a Revenue Officer of the Darbhanga Raj, corrects departmental corruption and is successful

(C) Mithila Mihir and Videha Web Magazine - Laxman Jha 'Sagar' 13

(D) Naturally, for publishing the Panji, he had to compose in both Tirhuta and Kaithi, and therefore had to learn both scripts

२३. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) For the execution of this marital right, at least from the time of Manu and Yajnavalkya, people certainly kept their own 'yavato parichay' (detailed introduction) themselves, but in later ages, this tendency became almost extinct

(B) If he had wished, he could have earned more name and fame in Maithili literature on the strength of his own literary works

(C) That's true; Gajendra Thakur ji has excavated gold and given it to society

(D) Incidentally, it is also appropriate to know that based on the 'book publication year', Preeti Thakur is a senior creator compared to Gajendra Thakur

२४. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Research?

(A) And weight is... up to 80 kilos...!" -"And how many children?" -"Sir, five!

(B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”

(C) You have made an attempt to critique it in some new way

(D) It contains sections on household duties, farming, travel, vegetation, various topics, and yearly predictions

२५. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Editorial, blessings and Maithili firsts?

(A) Has any incident happened in your personal life as a reason for writing, due to which you have considered yourself ashamed or proud?

(B) Either the Akademi was cheated for funds, or the people from the Akademi at that time remained silent due to collusion

(C) In my preface or other compositions, you will find inflections attached, but different authors and publishers bring their own style

(D) Some indication can be given based on my estimate, which reaches approximately 4 crore

२६. What does this section most clearly suggest about Preeti Thakur?

(A) Preeti Thakur is the first creator of picture books in Maithili

(B) Broadly, the first five are called Pancha Gauda and the latter five are called Pancha Dravida

(C) Much boasting has been done about this tradition

(D) In that time of Kalit, the arrangement for teaching English was made in Darbhanga by a Bengali teacher

२७. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) Where Parameshwar Jha and Kumar Vanshavali give the last name as Gauda, Genome Mapping gives its variant as Godhi

(B) Binyanand ji can contact Panjikar Vidyanand ji, and readers can read the second part of Genome Mapping

(C) The place that Birbal got in the Mughal court, in Mithila's wit and intelligence, that place was given to Gonu Jha

(D) There is no article by me on Gajendra Thakur ji in this collection, and it has been deliberately omitted

२८. What does this section most clearly suggest about Kripanand Thakur?

(A) The article by Siyaram Jha 'Saras' in this book evaluates Gajendra Thakur ji's father, Kripanand Thakur ji, from a social level

(B) Later, a second edition of this book was made on Bloom Library in 2022, which can be seen by visiting bloomlibrary.org

(C) Your name is Rameshwar Singh and your home is in Bihta, right?" Hearing his name and address, the one with the pistol immediately bowed his head and left the room

(D) This is an extraordinary proof of the excellent qualities and good conduct inherited from the parents!

२९. What does this section most clearly suggest about Editorial, blessings and Maithili firsts?

(A) But today, society has appropriately forgotten that fact

(B) Which were once common, now were becoming almost extinct, she reintroduced them

(C) In Videha: Sadeha:1, there were 118 authors (ranging from 18 years to 88 years)

(D) For this reason, I have full faith that this book will also become a historical document for the readers

३०. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Panjis of?

(A) The second is 'Mayanand Mishra's Pratham Shail Putri Cha, Mantraputra, Purohit and Stridhan', which is based on Vedic-era history

(B) No kind of 'system' is the subject of the Panji; that is the subject of Dharmashastra

(C) The total expenditure in the publication of both parts of Panji management was 11-12 lakhs (between 2009 and 2012)

(D) No work has been done yet on the Panjis of other castes

३१. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23

(B) These Ishtis are the basis for all other types of Yajnas

(C) The condition of this problem, the speed and direction of government efforts, along with the author's perspective on the means of survival, are well understood

(D) Previously, three types of publication were active in Maithili: 1) The author gets his book printed with his own money and gives some name as the publisher

३२. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) For Videha, neither all Brahmins are brahmanical, nor are all Dalits objects of sympathy

(B) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?

(C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili

(D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available

३३. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) Details of how these two worked will also be found in the book

(B) There are separate texts like Vachaspati's “Sambandha-Vichara” based on this system, written considering the Panji as the basis

(C) Letters in favour and against have also come the most

(D) In the introduction and recognition of the brave original man Lorik of Saharsa-Supaul, a vision of mythological Maithil culture is seen

३४. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'

(B) Publishing any digital journal continuously for such a long time (that too in Maithili, without any advertisements) can be considered a great achievement

(C) And when you do all this dishonesty and mischief, your children will become bigger scoundrels, goons, and ruffians than you

(D) You can assess what my vision and insight as an editor are like by reading the preface and seeing the arrangement of the book “Swatantracheta Arvind Thakur: Vyaktitva- Krititva” edited and published by me in 2020

३५. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) This same cradle will witness new-new plans and projects

(B) While Gajendra Babu was preparing this work, one night around 9:00-9:30 PM, the phone rang persistently

(C) A Glance at Both of Preeti Thakur's Picture Story Books - Dhirendra Kumar 6

(D) But as said in the preface, this facility would not be available in print, so for this, we are apologizing to the readers of the print medium

३६. What does this section most clearly suggest about Funds?

(A) Revered Amresh Pathak ji, friend Devendra Jha ji, good friend Prem Shankar Singh ji, and one or two other companions (I don't remember their names) were also there

(B) Funds can be arranged, an attractive cover can be made by a good designer, a proofreader can standardize spellings and call it good language

(C) But even more important than that is that throughout its entire publication period, 'Videha' has been published uninterrupted; for more than ten years, 'Videha' has been continuously arriving in my mailbox as well

(D) He does not think at all about the consequence of the defect

३७. What does this section most clearly suggest about Editorial, blessings and Maithili firsts?

(A) You have said that: “The new review is based on a detailed description of the work.” No Entry: 'Ma Pravesh' is a drama by Nachiketa ji

(B) In the chapter before writing the composition, Gajendra ji attempted to pay special attention to language editing in Maithili literature

(C) Answer - Earlier they used to be stopped, but now children have started playing video games

(D) The Panjikars might think that someone will come again and pay

३८. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) Articles in all three languages - Hindi, English, and Maithili - one after the other

(B) Patra Panji mentions the original village (Mulgram); this has been in practice for about 500 years

(C) Its detailed discussion is found in my ghazal collection “Kumari Ichchha”

(D) Munnaji: What is the level of criticism in Maithili, what is the true model of criticism, and where is that in Maithili?

३९. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) A Comprehensive Conversation with the Multi-Genre Creator and Young Journalist Shri Gajendra Thakur ji by the Young Representative Very Long Story Writer and Critic Munnaji

(B) Bahura Godhin and Natua Dalal are folk tales from Begusarai

(C) Gajendra Thakur and Preeti Thakur are both writers and also a husband-wife

(D) Paying attention to the consumption-pattern of these people, the author has written the 'Krishi Matsya Shabdavali'

४०. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) Anyway, the work that Gajendra Thakur has, and the extent of it, cannot be understood from just one edited book

(B) May the Videha site keep blossoming and flourishing with time

(C) The use of Gotra in the sense of lineage or family first occurs in the Chhandogya Upanishad

(D) It contains sections on household duties, farming, travel, vegetation, various topics, and yearly predictions

४१. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)

(B) The library received a big 'Iron-Chest' like radio set from the Government of India (1962 - January-March), and all the village people used to listen to the Hindi-English news from 8 AM and 8 PM to 9 PM

(C) Bal Mandli/ Kishor Jagat (Children's Drama, Short Stories, Poems etc.) (Children's Literature), (2009) 3

(D) I can say that even among 70-75% illiterate farmers or labourers and buffalo-keepers, listening to the news and the 'Choupal' programme from Patna station on the radio had become a pleasant experience

४२. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Maithili Picture Stories?

(A) Gonu Jha and Other Maithili Picture Stories - Shiv Kumar Jha 'Tillu' 5

(B) But modern historians keep exposing such tendencies of Maithils from time to time

(C) A simple question may arise in the reader's mind: are the editor of Videha or the people associated with it knowledgeable in all these scripts?

(D) On the youth world, he wrote with his heart, not with his hand

४३. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning?

(B) The second novel, 'Sahasrashirsha', is like a continuously ongoing story

(C) Since it is based on transliteration technology, it can at least be considered a symbol of interest and self-study

(D) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region

४४. What does this section most clearly suggest about Maithili Digital Journalism?

(A) The Pioneer of Maithili Digital Journalism: Gajendra Thakur - Kirtinath Jha 3

(B) Paying attention to the consumption-pattern of these people, the author has written the 'Krishi Matsya Shabdavali'

(C) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23

(D) Currently, in present-day Mithila, Gajendra Thakur is the only one who can do this work

४५. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Editorial, blessings and Maithili firsts?

(A) 7.121) His poetic language is extremely expanded and wide, which he has used

(B) Some fortunate female writers do get some space, but not comprehensively

(C) If due to my oversight, an article mentions only Gajendra ji's name, please read it as the trio of editors

(D) 'See' because this book is a picture story, meaning the author has illustrated sixteen stories compiled through the medium of pictures

४६. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) The quality of the pictures is good, the colors are good, the presentation is good, but the picture of the lion looked like a cat

(B) Gajendra Thakur Ji Ajit Kumar Jha Writing something about Mr

(C) If this causes any inconvenience to anyone, please consider it my oversight and forgive me

(D) He was a devotional poet and, according to the tradition of Mithila, was a worshipper of the five deities

४७. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) An essential piece of information for the reader is that due to a mistake of mine, in some places in this book, the period mark has been replaced by the English full stop

(B) Munnaji: Some editors are bound by the fate of “you publish mine or write on me, and I will publish yours.” They publish only some selected people or remain entangled in nepotism

(C) The font size for headings, subheadings, and text has not been managed well

(D) Parshuram ji (English subject), Devnarayan Thakur ji (Commerce-Book Keeping), and Rajendra Jha ji for Economics subjects, later on, up to the postgraduate level, the first 'guiding star' was indeed Kripanand ji!

४८. What does this section most clearly suggest about Gajendra Thakur?

(A) Shri Gajendra Thakur ji's vision was always to encourage the new, new writers of Maithili

(B) It is a proven truth that literature enthusiasts may not consider this book a creative story because its stories are not based on new imagination but are replicas of traditional style and narrative

(C) Thanks to Lakshman Jha 'Sagar' who suggested that print magazines should publish special issues on Gajendra Thakur

(D) Later also, we used to go to the village twice a year with father, once during Holi and the second time during Durga Puja

४९. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) In the second photo, back from left - Madhulika Mishra, Ravi Mishra, front from left - Ridhan and Avya Picture-9 & 10 First photo from left - Tulika and Sarvesh Kumar Jha

(B) When there's no vision, then an attractive cover and uniform spellings are of no use

(C) Beautiful Picture Stories for Children - Durganand Mandal 7

(D) We all remain busy in our own work, both of us, son, daughter

५०. What does this section most clearly suggest about Videha?

(A) This special issue was published in Videha issue 189, on 1st November 2015

(B) Now, they have many plans, and without getting tired, they are engaged day and night in the service of mother Maithili and will remain engaged

(C) Those who cannot control the greed to be first and boast, they must provide proof

(D) Because the availability of books in Maithili is a major problem; even if one wishes to buy, books are not available

५१. What does this section most clearly suggest about Editorial, blessings and Maithili firsts?

(A) For this work, the two people from whom Gajendra ji received assistance are credited as editors in this work

(B) Not only that, whereas Heer-Ranjha or Laila- Majnu were on people's lips as examples of the pinnacle of love, she made us see that wasn't the selfless love of Reshma and Chuharmal any less?

(C) Gajendra ji has many achievements, a detailed description of which is not possible in this short article

(D) I had not asked anyone to bring anything!“ -”Sirji!

५२. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Gajendra Thakur?

(A) Otherwise, his compositions are also connected with the sentiment of devotion

(B) This very question forces the reader to think again and again - many things

(C) The Internet Man of Maithili: Gajendra Thakur - Lal Dev Kamat 4

(D) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”

५३. What does this section most clearly suggest about Links?

(A) He has been successfully operating the Maithili e-magazine Videha for about sixteen years

(B) Mihir was a weekly magazine sustained by the Darbhanga Raj, so it did not print society's grievances

(C) Evaluation of both personality and work happens in Maithili or other languages only after death

(D) Links have also been provided in some photos

५४. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) If they were not preserved in books, the next generation would remain ignorant of these systems

(B) To preserve the ancient heritages with modern technical resources, he has been ready from the very beginning

(C) 'Gonu Jha and Other Maithili Picture Stories' and 'Maithili Picture Stories' - Dr

(D) Encompassing songs, tales, movements, stories, and history within itself, this novel has

५५. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) The vertical divisions of the Vedic era, Chhandogya and Vajasaneyi, remained with this, and the Yajnopavit mantras/marriage rituals of both are different

(B) In this situation, choosing the easier path, the use of Devanagari here has been prevalent for two hundred years

(C) Ramji, what will I gain by regretting now, how will I go to the distant land?“ Describing Vrindavan, the poet, presenting its image and beauty, has said: ”See Vrindavan on all four sides

(D) The common public cannot use the Panji archive in the Genealogical Society of Utah because the Genealogical Society took it by paying, and now its digital form is their property, which they use for their research

५६. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Folk Songs?

(A) The Videha team is undoubtedly worthy of praise for making such good use of the internet

(B) Therefore, when that person gets an opportunity to feel proud, all those people should be acknowledged

(C) It is very possible that the use of these folk songs in places may not be liked by some progressive readers and scholars

(D) The author is given some money in exchange for the book, but the copyright remains with the publisher

५७. What does this section most clearly suggest about Editorial, blessings and Maithili firsts?

(A) Your weight has become 80 kilos by eating this very ill-gotten food!

(B) For this reason, it is possible that some lines of this book may not seem conventional to the reader

(C) Banait-Bigadait (Story Collection) Subhash Chandra Yadav 2009 100 ISBN NO.978-81-907729- 8-3 07

(D) Newari script manuscripts are also preserved in other parts of the country and world, including Mithila

५८. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) There is not even one percent scope for improvement there because of that reason

(B) Along with this, it is also necessary to know where Preeti ji stands after comparison with other language groups

(C) The title of this book is taken from 'Barahmasa' (a traditional song about the twelve months)

(D) Like the prayer of the Gayatri Pariwar, 'Vah Shakti Hame Do Dayanidhi', is sung

५९. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) This research was published in 2014, and on page 22, Anshuman ji has acknowledged Gajendra Thakur ji's aforementioned work

(B) Many were dragged into controversies and then took the so-called path of decline

(C) The first modern-era Sanskrit lexicon applying Western principles was the Sanskrit-English Dictionary compiled by Professor H.H

(D) Such a selfless servant of Maithili is truly an invaluable gem of Mithila

६०. What does this section most clearly suggest about Another?

(A) Govind Jha's list, the names Dharajati, Brahmajati, and Sripujati (Tripurajati) are absent, which are present in the other two lists

(B) In this age of global competition, Mithila painting is confined to the periphery of creating paintings for Kohbar, Dala, Ashtadal, Aripan, Mandap, Vedi, etc

(C) The irony was that no one had any interest in finding out what the Panji actually was

(D) Another advantage of this is that everyone has focused on the subject they have written about

६१. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal!

(B) The many texts uploaded through his website are of particular benefit to researchers of Mithila's script, language, literature, history, and culture

(C) An Interview with Preeti Thakur, the First Maithili Picture Story Writer He broke the mighty bow, O friends, let us go to the bridal chamber

(D) He himself had given up on portraying the cruel image of General Dyer

६२. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) The screenshot of the comment is being given at the end

(B) He has done special work on Panji management, such as: 1

(C) The Early History of Maithili Picture Story (2002 to 2016) Drawing (making pictures) is one of the oldest arts

(D) Litterateurs are a separate section, institutions are separate

६३. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) That issue 383 of Videha, dated 1 December 2023, was published under the title “Are Taranand Viyogi doing inauthentic criticism and writing history?” Readers can read it

(B) In this book, the articles related to Gajendra Thakur's work have been arranged in this sequence

(C) Unnecessary display takes life and literature towards artificiality

(D) In 2002, she first translated the picture book "Chhot Aur Baigh" and in the year 2008, her original Maithili picture book "Gonu Jha Aan Maithili Chitrakatha" was published

६४. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) For the information of readers, Videha had published a special issue on the Mithila Students' Union (MSU) on 01 June 2023, Issue 371

(B) The villages to which his progeny migrated and settled from the time of the Beej Purush up to the compilation period were called the branches (Mulgram) of that Mul

(C) “Preeti Karan Setu Banhal” (A Bridge Built for the Sake of Love) [Focusing on the literary works of Gajendra Thakur and Preeti Thakur in the Maithili language.] © Preeti Thakur CONTENTS Today, all the blessed lords have arrived in Janakpur

(D) If you see some educated and degree-holding people talking among themselves in Maithili, they will definitely speak in Hindi with the children

६५. What does this section most clearly suggest about Gajendra Thakur?

(A) The Panjikars, who used to dedicate their valuable time to updating it, saw their income decline and they too became disinterested

(B) Updating and Digitizing the Panjis of All Castes of Mithila - Many Ojadhs have been digitized by Gajendra Thakur, but much still remains

(C) Incidentally, among those who make such statements are also some of the wealthiest, most generous people, possessing abundant movable and immovable property

(D) Ganga's blessing to Bodhi-Kayastha of the Mithila court seemed delightful

६६. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) I am grateful to all the known and unknown lyricists whose lines have been used in this book

(B) A comparison of a character from this novel with a character from Arvind Adiga's work demonstrates the author's linguistic richness

(C) Uday Narayan Singh 'Nachiketa' has called this book a new experiment and a modern epic, in which abundant textual material is available

(D) The name Chandrajati was either omitted in the original Devanand Panji or is not found in these two lists due to the carelessness of the two list-makers

६७. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) Dhangi Baat Banebaak Daam Agoobaar Pene Chhan (Rubai, Kata and Ghazal Collection), (2014) 29

(B) Meaning the difference between words and deeds

(C) Maithil Panji suggests that there were two different Vidyapatis: The Adikavi Vidyapati of Maithili was probably contemporary to Jyotirishwar (approx

(D) But this facility is not available in the printed book

६८. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) Your weight has become 80 kilos by eating this very ill-gotten food!

(B) If a policeman or government clerk became corrupt due to a bribe, then why did the critic not become corrupt by writing fawning reviews?

(C) Later, these cartoons also came to magazines and continued to expand

(D) The first blog focused on Maithili drama is “Videha Maithili Natya Utsav”, which has been around since August 2011 and was created by Gajendra Thakur

६९. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

(A) Along with that, the development and radiance of the daughter-in-law of the clan, Preeti, provides a different kind of happiness and satisfaction

(B) In contrast, Gajendra Thakur, with his willpower and hard work, made a thing of Mithila accessible to the people of Mithila and the entire country at both digital and print levels

(C) Bha Jaeb Chhu (Maithili's first climate-fiction play originally published in 2012), (Children's Literature), (2012) 26

(D) The Library Episode (Continued): Much has been discussed earlier, no need to repeat

७०. What does this section most clearly suggest about Gajendra Thakur?

(A) A brief description of the work done so far by Gajendra Thakur has been written by various authors

(B) But after that, Videha did not give other books on Kindle because of lack of time

(C) It is hopeful that in the future, someone will write about the language- related work done by Gajendra Thakur through the Internet

(D) That has not been done properly until now, it seemed to me

७१. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

(A) The first nine stories are based on the deeds of Gonu Jha

(B) There are some gross differences in their sacraments

(C) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir!

(D) तोड़लगन धनुष कठोर हे पररछन चलू सखिया... (This section contains a critique of Gajendra Thakur's work)

७२. Which creative pair is evaluated together in the book?

(A) Nagendra Kumar Jha and Vidyanand Jha

(B) Munnaji and Ashish Anchinhaar

(C) Kripanand Thakur and Siyaram Jha

(D) Gajendra Thakur and Preeti Thakur

৬৩. How is Preeti Thakur’s role in Maithili literature especially described?

(A) As the inventor of Maithili Wikipedia

(B) As the founder of Panji-Prabandha

(C) As a creator of illustrated stories and children’s literature

(D) As a medieval Sanskrit dramatist

৬৪. Which two people are named as crucial helpers in realizing Gajendra Thakur’s ideas?

(A) Raja Salhes and Chhechhan Maharaj

(B) Babu Bhola Lal Das and Tarakant Jha

(C) Nagendra Kumar Jha and Panjikar Vidyanand Jha

(D) Gonu Jha and Kalidasa

৬৫. What is the book’s broad organizational structure?

(A) It is arranged only by alphabetical authors

(B) It is divided into sections on Kripanand Thakur, Preeti Thakur, and Gajendra Thakur

(C) It is divided only by centuries

(D) It follows only the order of published novels

৬৬. What does the editorial identify as a needed future project for Gajendra Thakur?

(A) A Sanskrit grammar of Nepal

(B) A textbook on English poetry only

(C) A critical history of the entire Maithili literature

(D) A Persian chronicle of Bengal

৬৭. What is Samdiya described as?

(A) The first Panji certificate

(B) The first Tirhuta font

(C) The first literary review blog in Maithili

(D) The first Braille novel

৬৮. What is Videha Radio described as?

(A) The first podcast site in Maithili

(B) The first Sanskrit drama of Mithila

(C) The first printed Panji

(D) The first picture story book

৬৯. What is the significance of “Bhalsarik Gaachh” in the book’s account?

(A) It is a village library in Mahath

(B) It is a Panji sub-classification

(C) It is a novel by Preeti Thakur

(D) It is presented as the first Maithili presence on the internet

৫০. Which section is associated with Siyaram Jha 'Saras'?

(A) The Maithili Children's Poetry Stream

(B) Interview with Preeti Thakur, the First Maithili Picture Story Writer

(C) Litterateur Gajendra Thakur: Personality and Works

(D) The Village Director Who Turned the Crank: K.N.T

৫১. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

(A) But now, due to lack of public interest, this wealth of Maithili has come into a state of extinction

(B) Here, 'hau-rau-yau' was spoken, there, the advanced 'yau-yau-yau'

(C) Literary thought, seeing the count of readers, is also not less than anyone

(D) Perhaps for this reason, some might find the presentation of this book weak

৫২. What does this section most clearly suggest about The Village Director Who Turned the Crank?

(A) In the silent camp, sitting worried and anxious was a descendant of a non-begging, boon-bearing hand, with papers and files spread all over the bed and table

(B) I do this job, what I get, how much I get - what is that to you?

(C) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture

(D) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone

৫৩. What does this section most clearly suggest about Is the?

(A) Is there any work with me at this hour?“ -”Sir, sir!

(B) Gotra: In Maithil Brahmin society, Gotra indicates lineage

(C) At a time when there is a complete lack of Kaithi readers, Thakur ji has done a great service by bringing the Panjis in Kaithi script before everyone

(D) Shri Gajendra Thakur ji, distinct from all of them, has created a rare and innovative world for Maithili literature

৫৪. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

(A) It is unfortunate that Gonu was Maithili; if he had been from England or any other Western country, he would not have been compared to Birbal, but Birbal would have been compared to him

(B) Munnaji: Any specific activity or incident that increased your anger towards Brahmins or Brahminism and your attachment towards non- Brahmins?

(C) In this same library room, between 1964 and 1970-72, there were also Gamaiya-Dakdar (who was only an expert compounder) from Bhavanipur village and electrician Aniruddha Babu (also from Bhavanipur), with the village's consent

(D) Shedding light on humans and revealing their mystery is the core element of the novel.' Along with enriching 'Sahastrabadhanee' with the subtlest details of life, Gajendra Thakur has remained more credible in his presentation

৫৫. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

(A) The depiction of the washerman community's devotion in the Moti Dai story, and the explanation of the Dhudhvanshi community's feelings in Raja Salhes

(B) And this moustached one who roams around with a pistol tucked in, he must have retired as a sepoy or havildar somewhere and is the G.M.'s bodyguard!

(C) For the writing of this drama, Nachiketa ji was given the Kirti Narayan Mishra Samman

(D) The girl's (aged great-great-grandfather's) great-great-grandfather's paternal grandfather - First Chhathi 2

৫৬. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) He had composed the Padavali, and his Vidyapat Naach was famous in that time

(B) If I had wanted, I could have given all the links or images in one place, but I think that readers should get more references in one place

(C) On this occasion, it was decided to stage plays for two nights (probably in 61-62)

(D) The well-known ancestors of Rishi Shonak are called Pravar among Maithil Brahmins, meaning the composers of the hymns of the Rigveda are the Pravars

८७. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

(A) Its project director would become more and more troubled

(B) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it

(C) For staging, it cannot be considered suitable in any sense, because the curtain rises and the drama ends in half an hour

(D) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4

८८. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) The reason is that in the very Maithili where only those who lead movements or hold protests are considered language activists, no one acknowledges that Gajendra Thakur or any other linguist worked for the language

(B) Is this job enough to make a living nowadays?“ That third visitor said, as if trying to reason. -”Listen, listen!

(C) Videha Sadeha-6 (Maithili Short Story) (Selected from issues 51 to 100 of Videha e- magazine) - Ed

(D) This is the same Gangesha, the father of Navya-Nyaya

८९. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) Given the market of Maithili books, as much return as a standard publisher (not printer) can show to the public with evidence, that much return can be considered for Shruti Publication

(B) Subsequently, with the relatives' consent, four or five junior members went to the courtyard to obtain the consent of the respected elder sister-in- law and receive the first donation/contribution

(C) In Brahmin society, due to the availability of comprehensive Panjis for the Srotriya group and a particular insistence on tradition, they used it effectively to finalize marital alliances

(D) However, the influx of English words into Maithili is as extensive as in any other modern Indian language (MIL)

९०. What does this section most clearly suggest about Gandhi Setu?

(A) This is the first such honor where those sections were also honored whose talent was suppressed by the brokers of institutions and government

(B) No literature can be considered complete until the language and literature related to the last person of society are connected to it

(C) Whereas, in Darbhanga and Madhubani, not even a road, park, bridge, or square has been named after a titan like Bhavanand Jha who brought a timeless creation like the Gandhi Setu to the ground, and also selflessly served, risking his life

(D) A Letter for Kurukshetram Antarmanak (A Review in Epistolary Style) Rajdeo Mandal Dear Friend, I got the good opportunity to read your lengthy book “Kurukshetram Antarmanak”

९१. What does this section most clearly suggest about The Village Director Who Turned the Crank?

(A) A little away from this camp, there was a police post like a showpiece elephant tusk, where sometimes two constables with sticks would be present, and sometimes not even them!

(B) Many times it happens that people buy a book based on its genre, title, or the author's name, but while reading it halfway, they realize that there's nothing particularly special inside the book

(C) After his government tour, Arunee also has an accident, but he survives

(D) But the list of achievements of the 'Videha' digital platform does not end here

९२. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) Such were the President's Award-winning teachers in those days!

(B) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion

(C) In response to that, Shri Gajendra Thakur ji had sent me the Uninagari software, so that I could type that handwritten memoir with it and send it

(D) The first nine stories are based on the deeds of Gonu Jha

৭৩. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) The second is 'Mayanand Mishra's Pratham Shail Putri Cha, Mantraputra, Purohit and Stridhan', which is based on Vedic-era history

(B) These were still not equivalent to Arabic lexicons compiled between the 8th and 14th centuries, especially those created for general use, like 'Lisan al-Arab' (13th century)

(C) News media is that element of mass communication through which the general public focuses on news and public relations

(D) It's not necessary to re-mention each of the above- mentioned seniors; in short, a kind of interim committee was formed by combining at least two, three, or four people from each tola, first during the Diwali-Chhath holidays

৭৪. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

(A) This biographical essay is an attempt to quell the turmoil of many such questions!

(B) Research-Essay-Criticism Part Two (Kurukshetram Antarmanak-2), (2014) 28

(C) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected

(D) Additionally, as many statue inscriptions as there are in Bihar and Jharkhand, whether on Buddhist images or those related to Sanatan Dharma, all bear Tirhuta inscriptions

৭৫. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of Yadavs?

(A) The first nine stories are based on the deeds of Gonu Jha

(B) Whatever information and experience I have about Gajendra Thakur is through Videha, and I am sharing that with the readers

(C) The condition of other castes - some Yadavs, Mallahs, Dhobis, Hajjams, Pathans, Rams, Mandals, Kamars, Sonars, etc. - was even worse!

(D) For the selection of subjects for Videha's living person special issue or institution special issue series, roughly some fixed points are followed: 1) About five-six months in advance, Videha informs its readers to give suggestions

৭৬. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) Where Chuharmal was from the Dhudhvanshi Dusadh caste, on the other hand, Reshma was a daughter of the Bhumihar Brahmin caste

(B) First, it was decided to seek the consent of Rambahadur ji's family members for this proposal

(C) It can happen anytime in the same sequence, day or night

(D) A novel, stories, children's literature, criticism, essays, or poetry?

৭৭. What does this section most clearly suggest about Around?

(A) A simple question may arise in the reader's mind: are the editor of Videha or the people associated with it knowledgeable in all these scripts?

(B) Around that time, from Kathna as well, one J.E. (name probably Vedanand Mishra, now late) qualified

(C) If somewhere a question-like thing appears, it would also appear that that question is for the convenience of some previously present/established answer or for renewal

(D) Another advantage of this is that everyone has focused on the subject they have written about

৭৮. What does this section most clearly suggest about The Village Director Who Turned the Crank?

(A) From the viewpoint of guiding modern Maithili writing, this book of his is of high quality

(B) I express my thanks, hoping that she will continue to do so in the future

(C) Gajendra Thakur: This has not happened in Videha till today

(D) He had a large moustache and a somewhat greyish tuft of hair

९९. What does this section most clearly suggest about The Village Director Who Turned the Crank?

(A) Almost all the special issues focused on creators have now come out as print- on-demand books

(B) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir!

(C) The character in your novel says in this regard: "Falling corpses, their families all crying

(D) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed

१००. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) Kailash Kumar Mishra Gajendra Thakur remains continuously engaged for Maithili literature and culture

(B) They applied it as much as possible in marital relations, thereby preserving the limits prescribed by Dharmashastra

(C) But in brahmanical literature, the honor-enhancement of the dominationist and the honor-destruction of the caste or person of the oppressed-crushed society is done

(D) Such things, truly, can sometimes be doubted! (Approximately) one night in 1980-81

१०१. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of Shiva?

(A) In the famous Maithili text Varnaratnakara, during the description of the eighty-four Siddhas, the word “Magardhaj” is mentioned

(B) To its south, enclosing the Shiva temple, was the edge of the big pond

(C) News media is that element of mass communication through which the general public focuses on news and public relations

(D) She Broke the Stubborn Bow, Let's Go, Friends

१०२. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) To implant a new flame in this language, one must work by rising above the situation of class struggle

(B) Similarly, from Misr Toli, there was Raghuvansh ji, who, along with his rustic charm, also had the style and flair for singing film songs

(C) Gajendra ji has done the real depiction of this poetic form, created by Japanese literature, in Maithili literature

(D) However, after Harisinghdev, it gained the status of a state record

१०३. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) In Yognath Jha's Panji Prabandh Part-1, whose genealogy was provided by Vidyanand, the name is also Aadi Bhatt

(B) From the top brass downwards, then further down, then further down... going down to the lowest level, but no correct answer was found

(C) Yoganand Jha Shri Gajendra Thakur is an unparalleled worshipper of Maithili

(D) The most important thing then is that by doing this work, Maithili books can remain safe for ages to come

१०४. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

(A) It is the misfortune of our democratic system that here, the consent of the capable class or caste is considered the majority

(B) Despite the small size of the novel, the complete development of the plot has happened

(C) Maajh Aanganme Katialael Chhi (Ghazal Collection)- Munnaji ISBN NO.978-93-80538-76-1 70

(D) The Library Episode: Now, the most important thing from a social perspective!

१०५. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

(A) He had connections in all four tolas and his recommendations were highly respected

(B) In this poem, the poet's perspective is to support widow marriage, but the upper-caste Maithils are not accepting it

(C) Anand's marriage to a Charmanrini is also noteworthy." Whether Brahmins eat Shrotriya or so-called Jaibari, there are no special privileges or special bonds for anyone

(D) This is the same Gangesha, the father of Navya-Nyaya

१०६. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of About?

(A) About 1300 books were collected through village support and about 1800 through government grants, totalling over 3100 (filling two almirahs)

(B) There are some differences in the rituals and procedures for various sacraments like Upanayana (sacred thread ceremony), marriage, etc., between these two types of Brahmins

(C) But the discussed litterateur Gajendra Thakur, through his Maithili Videha e- magazine, made people aware of Adikavi Vidyapati Nayee

(D) One group compares it to genome mapping, while another group considers it the most authentic source of the world's most scientific and systematic preservation of genealogy

१०७. What does this section most clearly suggest about Rambahadur ji?

(A) Culture, like the fragrance of a flower, is imperceptible but continuously perfumes the atmosphere with its scent

(B) In the story 'Sar Samaj', the silent presentation of economics seemed good, but the lack of artistic style was felt

(C) This library was not established merely as a tribute to Rambahadur ji, but it was truly a medium of social change, and within about 4-5 years, many changes started becoming clearly visible

(D) But those who have read in the preface of my book “Maithili Ghazal ka Vyakaran evam Itihaas” will understand why we are doing this

१०८. What does this section most clearly suggest about The Village Director Who Turned the Crank?

(A) In that godforsaken inspection building, there were only two nominal guards sitting outside, lost in their own world

(B) Leave behind something valuable for the next generation, something that has meaning and utility for everyone

(C) A blog for children's literature on the internet came under the name “Nena-Bhutka”, which has been around since 2009 and was created by Gajendra Thakur

(D) Govind Jha's list, the names Dharajati, Brahmajati, and Sripujati (Tripurajati) are absent, which are present in the other two lists

१०९. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

(A) Those whose households were already in trouble, how could the boys of such families even dream of school?

(B) It becomes clear from the story how much immense pain Banveer, cut off from the group, struggles and passes each moment of life

(C) Answer - Yes, I used to read Nandan, the picture series in Parag, as well as Amar Chitra Katha, etc

(D) Videos in Maithili Sign Language are also available on the Videha site

११०. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) Why are you asking all this?“ -”Look, you probably get a salary of five-ten thousand

(B) The book is attractive, interesting, and impresses the child's mind

(C) Just as women are continuously advancing in every field of society, today's women are contributing invaluable to the development of Maithili and Mithila from their own levels

(D) I am indebted that Gajendra Babu wrote a review on this book

१११. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) The screenshot of the comment is being given at the end

(B) All these matches and the championship were held at the Tibdebal School ground in Jhanjharpur

(C) From this, Maithili readers can study rare Maithili texts without any expense and inconvenience

(D) The children, Om and Aastha, are of calm nature; that is an additional advantage

११२. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

(A) What is the purpose of nurturing and publishing so many genres simultaneously?

(B) The foggy darkness from the Ganges side trying to engulf it!

(C) Ramji Chaudhary" is, in fact, one of the most significant contributions of Shri Gajendra Thakur ji in the direction of exploration-research

(D) After 2015, many mainstream writers started cooperating with Videha

११३. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

(A) Assume that when Kindle realizes that this is not the Hindi language, it removes it

(B) The sales of many works in Maithili literature could not happen as much in the entire Maithil society, but that much sale of 'Chameli Rani' happened only in Janakpur

(C) Temporary electricity poles with wires strung haphazardly, and small, dim yellow lights flickering in the quarters

(D) The Football Episode: There was a football team in Mahath, with more than 30 capable players; selected ones, aged 16 to 30-32; educated from matric to postgraduate, and some less educated ones as well

११४. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of Late Nityanand ji?

(A) So, when the responsibility for the complete supervision of that mega project was handed over to Bhavanand Babu, (I remember - I was also posted in Patna then) he told the then Chief Minister (Dr

(B) Shruti Publication is the first standard publisher of Maithili

(C) I remember, his father's protective shadow was lifted from his head early, but his elder brother, Late Nityanand ji, was not affected by that blindness or helplessness

(D) The reason is that by the time one reaches this age, one's thinking tends to become: the time to pack up is near, so reduce your clutter

११५. What does this section most clearly suggest about The Village Director Who Turned the Crank?

(A) Excess of nostalgia definitely becomes a negative aspect of any composition

(B) The most important thing then is that by doing this work, Maithili books can remain safe for ages to come

(C) Gajendra ji has many achievements, a detailed description of which is not possible in this short article

(D) Here, bread meant millet, khesari, rice, groundnuts, maize, etc., there, it was pure wheat's delicacy - whether eaten as rice or wheat!

११६. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) After that are Kedarnath Chaudhary ji's two novels, 'Chameli Rani' and 'Mahur'

(B) For Videha, neither all Brahmins are brahmanical, nor are all Dalits objects of sympathy

(C) Keep increasing your digital book collection, without any cost

(D) In these , this much is here right now

११७. What does this section most clearly suggest about Rameshwar Singh and?

(A) INTERVIEW WITH PREETI THAKUR, THE FIRST COMIC BOOK AUTHOR OF MAITHILI 1) You came to children's literature, specifically the comics genre

(B) Your name is Rameshwar Singh and your home is in Bihta, right?" Hearing his name and address, the one with the pistol immediately bowed his head and left the room

(C) But if you think from your heart, every human's heart has two forms, but the inner mind always speaks the truth; there is no place for falsehood there

(D) In such a situation, what is the market and significance of the comics genre?

११८. What does this section most clearly suggest about Parhak Patidar and Kachahri Tola?

(A) The opportunity to read Maithili Haiku and Kshanika's Siddhant was found

(B) The ownership of that land was shared equally (eight annas each) between the village Parhak Patidar and Kachahri Tola

(C) This has been continuing since ancient times

(D) Due to that." "Don't know." Meanwhile, a voice came from inside

११९. According to the section "The Village Director Who Turned the Crank: K.N.T.", which statement is accurate?

(A) It has been the misfortune of our language that more than the subject matter of the story, special attention is given to linguistics, image analysis, and the artistry of word structure

(B) The Drama Parishad Episode: In the sixth decade of the last century, some enthusiastic young and middle-aged artists from Mahath-Mahinathpur (both villages in one panchayat) had come together and run a Nautanki troupe for about 8-9 years

(C) Thus, the name of this Mul became Mandala, which later came to be called Mandar and in colloquial speech became Madray (Mandalay = Mandaray = Madray)

(D) Along with Tirhuta inscriptions, a Kaithi inscription was also found at the Kamaladitya Sthan located at Andharatharhi in Madhubani district

१२०. What does this section most clearly suggest about Ultimately?

(A) This can be called not just a book but a project; it can essentially be considered an effort to present research, the search for researchers, and achievements before everyone with honesty

(B) A memorandum of understanding has been signed between the Vice-Chancellor of that institute and the author of this article for this work

(C) Certainly, this chapter will be useful for readers as well as for litterateurs and those competitors of civil services who, taking Maithili as a main subject, are trying to participate in the competition

(D) Ultimately, the provisional list of main characters they proposed was revised with the active involvement of two senior elders of the time, Shyam Babu (uncle of Indrakant ji) and Lal Babu (Kachahri Tola), who was a respected postmaster

१२१. In "The Village Director Who Turned the Crank: K.N.T.", which statement is supported by the discussion of Assisted?

(A) He neither does any shady work himself nor expects it from others

(B) As the editor of Videha, Shri Gajendra Thakur's contribution is invaluable

(C) Assisted by him (from 1963 to 1970), the operational responsibility was continuously handled by yours truly, Saras ji (who, as a student of C.M

(D) The Concise Maithili Dictionary and the Bilingual Maithili Dictionary conceived by the Maithili Academy are still awaited

१२२. In "The Village Director Who Turned the Crank: K.N.T.", which statement is supported by the discussion of College?

(A) College in 1969-70, had received the title 'Saras' from Suman-Kiran- Madhup ji)

(B) In Preeti ji's second composition, 'Maithili Chitrakatha', a total of ten stories are described

(C) Videha has a unique project of bringing out issues focused on living writers, thereby providing them with a proper evaluation

(D) For this, however much praise is done of the invaluable contribution of Shri Gajendra Thakur ji and his associates, it becomes less

१२३. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of Prime Minister?

(A) Seven Gotras are well-organized, well- known, and in majority

(B) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'

(C) In 'Sahastrabadhanee', there was scope to cover the horror of corruption well

(D) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it

१२४. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

(A) One such tradition has been the Panji Prabandh, which when started included Brahmin, Karna Kayastha, and Kshatriya societies, but in the present time, it has survived only among Brahmins and Karna Kayasthas

(B) Another reason for its decline was the end of the patronage of the Darbhanga Raj

(C) But now, due to lack of public interest, this wealth of Maithili has come into a state of extinction

(D) That ripple raised in the seventh decade can still be seen touching the shores up to the blessed Preeti Thakur

१२५. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) The second is 'Mayanand Mishra's Pratham Shail Putri Cha, Mantraputra, Purohit and Stridhan', which is based on Vedic-era history

(B) "Kaushalya Rani and also Sumitra Rani wrote the Kohbar

(C) People from nearby villages - Kathia, Patti, Mahinathpur, Bharat-Gopalakha, etc. - would come in large numbers to see the play

(D) For the author, this list was sent by Panjikar Modanand Jha of Shivnagar, Purnia (father of Vidyanand Jha, one of the three compilers of Genome Mapping) through a letter dated 7 July 1988 AD

१२६. What does this section most clearly suggest about Kamlu Babu?

(A) Among Karna Kayasthas, there is one gotra, Kashyap

(B) His relatives - Kamlu Babu, Gauri Babu (Master Saheb), and Radhakant Babu, despite being in mourning, gladly gave their consent!

(C) Among all these languages, only four have received constitutional recognition - Hindi, Urdu, Bengali, and Nepali (Santhali was added later)

(D) Despite being in the Eighth Schedule of the Indian Constitution, we were lost somewhere

१२७. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) Along with the social imagery of Mrityudanda and Banveer, the stories related to feudalism and media, if considered as touching upon a new stream for Maithili literature, are not unmatched, but there is no harm

(B) Acchapati suta Vaidika Jivapati, from Sodarpur - Vaidika Hori, from Darihara - Rama ddau

(C) Shree Chandranath Mishra 'Amar' (Sanskrit-Hindi teacher), teachers for all subjects were similarly one more excellent scholar than the other!

(D) The opportunity to read Maithili Haiku and Kshanika's Siddhant was found

१२८. What does this section most clearly suggest about Shiva?

(A) Next to the school was a Shiva temple, and in front, the village's lifeline - a big pond

(B) Answer- The limited circle of readers-writers will continue there in the same way; there is a flaw in the structure

(C) Those who are not uploading their books on the internet due to royalty should also create a system like 'Kindle' for Maithili books

(D) You have revived this story, which is being forgotten by society, in which a poignant description of mother-father, son, and stepmother has been done

१२९. What does this section most clearly suggest about The Village Director Who Turned the Crank?

(A) It's hard to say how the villages and society in our neighbourhood reacted to such an accidental incident, but how our village society reacted, I can still see before my eyes, but let's pause that story for a bit

(B) For instance, litterateur Gajendra Thakur is writing a book on litterateur Rajdeo Mandal - 'Rajdeo Mandal - Maithili Writer', and is writing a biography of Jagdish Prasad Mandal

(C) In 'Ham Nahi Jaeb Videsh', opposition to escapism has been done; the image is good, but in the analysis, the harmony of ornamentation was not found

(D) In this same library room, between 1964 and 1970-72, there were also Gamaiya-Dakdar (who was only an expert compounder) from Bhavanipur village and electrician Aniruddha Babu (also from Bhavanipur), with the village's consent

१३०. What does this section most clearly suggest about Education?

(A) To arrive at the number of language speakers, an additional 14% of Nepal's population must be added

(B) Education: Famine of Basic Facilities: The village had a Lower Primary School

(C) The viewpoint of trampling love under the caste system of society is broken in this picture story

(D) The language of the compositions, written centering all images, is extremely simple

१३१. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) This same cradle will witness promises, silently fulfilling promises

(B) These two used to cycle around all the neighbouring villages and became quite popular

(C) A blog for children's literature on the internet came under the name “Nena-Bhutka”, which has been around since 2009 and was created by Gajendra Thakur

(D) Gajendra ji has an authentic study of both streams of Maithili literature

१३२. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of Mahath?

(A) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet

(B) In the Raima team, 'Bodo' from Kathia-Patti was there, and from Mahath, Ramchandra Singh from Bharat (Centre Forward) was chosen as 'Bodo'

(C) I say honestly that I understood only this much about Mr

(D) Along with Tirhuta inscriptions, a Kaithi inscription was also found at the Kamaladitya Sthan located at Andharatharhi in Madhubani district

१३३. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of Saying?

(A) Videha Sadeha-5 (Maithili Very Long Story) (Selected from issues 51 to 100 of Videha e- magazine) - Ed

(B) Go on, get out!...“ Saying this much, the Saheb started walking towards the phone placed on the table in the other corner of the room, but just then, a third person also entered the room. -”Sir, Sir!

(C) “Man ke hare har hai, man ke jeete jeet.” (Defeat is of the defeated mind, victory is of the victorious mind)

(D) “Preeti Karan Setu Banhal” (A Bridge Built for the Sake of Love) [Focusing on the literary works of Gajendra Thakur and Preeti Thakur in the Maithili language.] © Preeti Thakur CONTENTS Today, all the blessed lords have arrived in Janakpur

१३४. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

(A) That is, in the monarchy period, an officer could remain honest, active against corruption, and safe

(B) If this is taken as authentic, then it can be said that Modanand Jha might have missed writing Sulocan and Vidyanand Jha might have missed writing Trilocan

(C) 95% of Brahmin families were dependent on farming, household, and livestock

(D) When any author writes their book or composition, they automatically get its Copyright

१३५. What does this section most clearly suggest about Sitaram Babu?

(A) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it

(B) By that time, the respected elders - Sitaram Babu (Principal Assistant, District Board Madhubani) and Pt

(C) Based on the theme of 'Letterbox me Aayal Chitthi' is the long story 'Madhubani Module', and in it, the hero's name is Mutalife, who makes his own laws for system change

(D) If your aim is to reach your composition to readers of every class, then you have to adopt the e-medium

१३६. What does this section most clearly suggest about Still?

(A) Videha never recognized any category of neglected writers

(B) Whatever did get published, that got closed after a few days

(C) Still sitting in his place, the Saheb opened one shutter of the window slightly and told the guard - Who is this at this hour?

(D) Shrotriya Brahmins are arranged in eight categories, and Yogya and Vanshaj in fifteen categories

१३७. What does this section most clearly suggest about Thakurjis?

(A) I have seen with my own eyes that breaching the defence of these two Thakurjis (K.N.T./S.N.T.) was almost impossible for any strong team

(B) The Longman-CIIL Basic English-English- Maithili dictionary, conceived by the National Translation Mission (see www.ntm.org.in) and based on corpora, would also be an interesting product

(C) By including this story in this book, Preeti ji did not do any new creative work, but inadvertently, she definitely acquainted the new generation with their culture

(D) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine

१३८. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur

(B) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of “Dhumketu” (Comet)

(C) People from the groom's side and the bride's side would sit together and decide based on their own introductions whether the marriage of a particular boy with a particular girl should happen or not

(D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered

१३९. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) The mysterious character of the Kosi river, its marriage to Singheshwar Baba, etc., all sorts of tales

(B) The good thing was that even when he wasn't there, or couldn't come during any holiday, Nityanand Thakur ji would take on the responsibility, and the work wouldn't get delayed

(C) How satisfied are you with the current young litterateurs of Maithili?

(D) For the last many years, my many compositions have been getting published in it

१४०. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of Anyway?

(A) Many books are available on it, but readers have to pay some fee for it

(B) Anyway, it was another matter that I was known throughout the village among all castes as a singer or a gentleman-honest student, and was respected accordingly. -"Yes, student

(C) Utthan-Patan (Novel) Jagdish Prasad Mandal 2009 250 ISBN NO.978-93-80538-11-2 11

(D) In 2002, she first translated the picture book "Chhot Aur Baigh" and in the year 2008, her original Maithili picture book "Gonu Jha Aan Maithili Chitrakatha" was published

१४१. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

(A) The villages to which his progeny migrated and settled from the time of the Beej Purush up to the compilation period were called the branches (Mulgram) of that Mul

(B) This was considered a very big thing (perhaps surprising and strange) at that time, and was exceptionally discussed in the print media

(C) Along with caste, it is essential to rise above the pretense of gratification; otherwise, a question mark will arise on the existence of Maithili

(D) So, regarding education, it was an extraordinary problem in those days

१४२. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

(A) Therefore, Kshatriyas and Brahmins, so as not to forget the tradition of their fathers and grandfathers, started the 'Samuh Lekhya'

(B) His stature didn't stoop as much as his long, curled, stiff moustache. -"Yes, so now you people also take this stuff and go tell your boss that this Pandit is not for sale, not even for twenty briefcases

(C) A question may arise: with the above rules, is a fully deserving living writer ultimately selected in time?

(D) If a few people say that they did not receive information, then my request to them is that they at least check their WhatsApp, Facebook, or email message boxes (inboxes)

१४३. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

(A) The entire volume is printed in parallel in Devanagari and Mithilakshar scripts

(B) Hardly had one put the receiver down when it would ring again... ring again

(C) Actually, this story is the story of the creator's lineage

(D) Regarding Unicode, Google Translate, and his involvement in various Community Projects, the related emails have been made public by Gajendra Thakur ji

१४४. Which point best matches the argument of “The Village Director Who Turned the Crank: K.N.T.”?

(A) In the context of any society, the landscape of a progressive future takes shape from a deep evaluation of present difficulties

(B) In his article, Devashankar Naveen ji has extensively referenced Daman Kumar Jha's book “Maithili Bal Sahitya”, the first researcher of Maithili children's literature, but even in those references, there is no fact about picture stories

(C) The ISSN number is a number issued by a body of the United Nations to provide international identification to newspapers, magazines, and journals published in print and digital media

(D) As far as I remember, in 1962, the library was registered and from the same year, government grants (for book purchase) started coming, and in 1963, a radio set, speaker, etc. were received from the Central Government

१४५. What does this section most clearly suggest about The Village Director Who Turned the Crank?

(A) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built

(B) VIDEHA DICTIONARY English-Maithili Dictionary-2012- Gajendra Thakur ISBN NO.978- 93-80538-23-5 96

(C) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance

(D) What is the current state of Maithili criticism, and who are all in criticism now?

१४६. What does this section most clearly suggest about Kolkata-going?

(A) Despite facing these difficulties, the people associated with Panji work, in a deprived society, without worrying about their dependents, enduring sun, rain, and the monsoon, traveling from village to village, collected the desired details

(B) During this period, the village had become divided into two factions, with the educated and Kolkata-going people on one side, and the former MLA - the village's powerful landlord - along with five to ten sycophants and lathials on the other

(C) Since society was unaware of the original form of the Panji, a certain class opposed it by giving it names like Harisinghdevi System, Panji System, etc

(D) To cover the rotten, naked, and indifferent class of society on the mental screen of his narrative, not everyone can muster the courage

१४७. According to the section "The Village Director Who Turned the Crank: K.N.T.", which statement is accurate?

(A) Endowed with sacrifice and austerity, folk art lives through their cultural consciousness, and due to the blessing of their gentle brushes, Mithila painting remains alive, preserved, and developed

(B) As soon as the concerned person is absent, the need for a new Panjikar arises

(C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision

(D) If reading Maithili seems difficult, then such English books will help those children understand the history of Mithila

१४८. Which point best matches the argument of "The Village Director Who Turned the Crank: K.N.T."?

(A) Night had not progressed much by the clock, but in this area far from habitation on the Ganges bank, there was complete silence

(B) The description of some places in Mithila was not found in this list, like: Sati Sthan (village-Shasan, block-Hasanpur, district-Samastipur) and Udayanacharya's birthplace (village-Kariyan, district-Samastipur)

(C) Being a working person, I would somehow take a day off and go out with great enthusiasm to donate labor for mother Maithili, but what to say of the anguish that used to be in my mind while returning home?

(D) A standard publisher means one that publishes books without taking payment, and despite that, the copyright remains with the author

१४९. Which point best matches the argument of "The Village Director Who Turned the Crank: K.N.T."?

(A) The Setting and Environment: The story is from the sixth and seventh decades, of the last century

(B) Here, the novelist appears to follow the saying of the predecessor novelist Premchand - 'We consider the novel only as a picture of human life

(C) Citing a manuscript of Dushan Panji, the scholar writes that it contained written documents of Brahmins' marriages with other castes, especially Dalits and Muslims, or remarriage after the husband's death

(D) In the parallel stream, you can see the criticism issue of Videha; there is its own critical theory here

१५०. Which point best matches the argument of "The Village Director Who Turned the Crank: K.N.T."?

(A) He looked at their faces carefully - one of them looked vaguely familiar, probably a munshi or someone from the site

(B) Currently, according to Dharmashastra, there is a single system for Shrotriya-Yogya-Panjibaddha and so- called Jaebar, nothing different

(C) Those who wanted a proper education, who wanted to do something special, would go to Jhanjharpur - Kejriwal High School or Saraswa High School, and if they were even more capable, then Madhubani or Darbhanga!

(D) The Longman-CIIL Basic English-English- Maithili dictionary, conceived by the National Translation Mission (see www.ntm.org.in) and based on corpora, would also be an interesting product

१५१. According to the section “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is accurate?

(A) Utedh: From Utedh Panji, knowledge of the termination of sapinda (same lineage) relations is obtained - mention of six ancestors is found

(B) In his thought and writing, the vision of increasing the prestige of Maithil society is seen

(C) With a new form, novel thinking, and a positive outlook

(D) Through this book, readers can recognize the ideals of all sections of their society

१५२. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories?

(A) In our upbringing and education, there was no difference between words and deeds; that is probably the reason

(B) Best wishes to Preeti ji for such a beautiful book

(C) Doing, doing so many desires in my mind, days and nights passed

(D) Gunakara Vaidika Pitamvara, from Sihauli Mandamar - Vaidika Vishvambhara suta M

१५३. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories?

(A) There are many such dynasties and the contemporary condition of the people on which historians maintain silence

(B) Still sitting in his place, the Saheb opened one shutter of the window slightly and told the guard - Who is this at this hour?

(C) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century

(D) They will add glory to the history of Maithili literature

१५४. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories?

(A) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism

(B) Whatever information and experience I have about Gajendra Thakur is through Videha, and I am sharing that with the readers

(C) The impact that remains deprived of external communication is communicated through pictures

(D) Munnaji: Thank you very, very much for your independent thoughts and for giving so much time. (From Videha Archive, this interview was originally published in the January-March, 2011 issue of Purvottar Maithil

१५५. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Kosi River?

(A) Varnit Ras (Poetry Collection)- Umesh Paswan ISBN NO.978-93-80538-71-6 64

(B) Along with that, the development and radiance of the daughter-in-law of the clan, Preeti, provides a different kind of happiness and satisfaction

(C) Any Maithili lover residing in any corner of the world can see their Maithili magazine simply by turning on the internet on their smartphone and pressing the given link with their finger

(D) I have one request to Preeti ji and Gajendra ji: the big legends about the Kosi river are prevalent in society, please encapsulate them in pictures as well

१५६. According to the section “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is accurate?

(A) The Peepal Leaf Sways in the Sky, the Cool Breeze of the Monsoon Arrives

(B) According to ancient consensus, the entire Brahmin society of India was divided into ten classes

(C) Just as today's society is forgetting Akbar-Birbal, similarly Gonu Jha

(D) Where do you see yourself and it today through its medium?

१५७. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories?

(A) Videha Sadeha-6 (Maithili Short Story) (Selected from issues 51 to 100 of Videha e- magazine) - Ed

(B) Just as women are continuously advancing in every field of society, today's women are contributing invaluable to the development of Maithili and Mithila from their own levels

(C) One is Nagendra Kumar Jha, and the other is Panjikar Vidyanand Jha

(D) Certainly, whatever facilities have been made available for the reader are commendable, but paying attention to errors is also necessary, isn't it?

१५८. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories?

(A) Learn International Phonetic Script through Mithilakshar - Gajendra Thakur ISBN NO.978-93- 80538-57-0 99

(B) Videha Sadeha-11 (Selected compositions from issues 101 to 110 of Videha e-magazine) - Ed

(C) However, some institutions are definitely making efforts to restore them

(D) I know there is no shortage of such scholarly female writers

१५९. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Maithili Picture Stories?

(A) Gajendra Thakur would bring the ideas, and these two individuals kept striving to find the resources to make those ideas a reality

(B) Preeti Thakur's Gonu Jha and Other Maithili Picture Stories Dr

(C) The Panji Prabandh was created in the pre- medieval period for the purpose of caste purity of the Brahmin, Kayastha, and Kshatriya classes

(D) However, after Harisinghdev, it gained the status of a state record

१६०. In “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Kosi River?

(A) Now, separate branch Panjis (Shakha Panji) started being made for the original (Soti), eligible (Jog), and Panjibaddha

(B) People keep saying that your mother-father sold you

(C) The mysterious character of the Kosi river, its marriage to Singheshwar Baba, etc., all sorts of tales

(D) In such a situation, how many bookshelves can one keep at home?

१६१. Which point best matches the argument of “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”?

(A) Now the question arises: which genre should Galpa-Guccha be considered?

(B) Inside, an orderly was cooking roti, dal, and vegetables for the Saheb, and the Saheb was in his bedroom, sitting at a table and chair, working on reports and returns

(C) Some fortunate female writers do get some space, but not comprehensively

(D) In this process, it is possible that the available Panji, which is now sufficiently available in digital format, will present itself with very meaningful evidence

१६२. According to the section “Preeti Thakur's Gonu Jha and Other Maithili Picture Stories”, which statement is accurate?

(A) Shefalika Verma In every language, there are some creators, whether women or men, who, due to their extraordinary talent, stand out distinctly from the rest

(B) According to interest, the availability of books for the reader class, if you ask the truth, is not here

(C) 12 generations before Narasimha (Mandar Mul) is Trinayan Bhatta

(D) Along with this, from the descriptions of the villages and houses of this place - Jhajharpur, Mehath, Gadhia, Naruar, Kachhwi, etc., the fragrance of Mithila's soil and water has naturally come into the story

१६३. Which section is associated with Prof. Veena Thakur?

(A) Maithili Literature's Seeker-Worshipper: Gajendra Thakur

(B) Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine

(C) Gonu Jha and Other Maithili Picture Stories

(D) Shri Gajendra Thakur: In My View

१६४. Which point best matches the argument of "Gonu Jha and Other Maithili Picture Stories"?

(A) In that, there is the literature of brahmanical and new brahmanical litterateurs

(B) Maithili Ghazal: Aagaman aur Prasthan Bindu (Criticism-Analysis-Review of Ghazal), (2012) 2

(C) And the creator of this book, "Gonu Jha Aan Maithili Chitrakatha", is also a woman

(D) Letters in favour and against have also come the most

१६५. In "Gonu Jha and Other Maithili Picture Stories", which statement is supported by the discussion of Therefore?

(A) My great- grandfather's name appears here, but it has not been updated since

(B) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built

(C) Whatever did get published, that got closed after a few days

(D) Therefore, a realistic depiction of time through art is essential, only then can art prove its relevance

१६६. According to the section "Gonu Jha and Other Maithili Picture Stories", which statement is accurate?

(A) This is the reason why the creation and destruction of culture take time, whereas changes in civilization happen in a shorter period

(B) Pravar: Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchapravar

(C) Mainly, he is a historian, ghazal writer, playwright, educationist, and along with being the chief editor of Videha (the first Maithili international fortnightly e-magazine), he is the operator and guide of numerous websites

(D) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere

१६७. What does this section most clearly suggest about Gonu Jha and Other Maithili Picture Stories?

(A) Thus, the cycle of deed (kriti), nature (prakriti), and culture continues

(B) Unnecessary display takes life and literature towards artificiality

(C) Time is changeable; one who does not adapt oneself with this changing time gets left out of the stream of development

(D) The medieval period-promoter scholar of Mithila, Chanda Jha, roamed all over Mithila and collected Vidyapati's Padavali

१६८. Which point best matches the argument of "Gonu Jha and Other Maithili Picture Stories"?

(A) Playwright Shri Anand Kumar Jha and Ayushman Abhinav Anand (father and son) are also from this village

(B) In Videha: Sadeha:1, there were 118 authors (ranging from 18 years to 88 years)

(C) After some time, they become the nature of society

(D) People keep saying that your mother-father sold you

१६९. Which point best matches the argument of "Gonu Jha and Other Maithili Picture Stories"?

(A) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning?

(B) The Central Institute of Indian Languages, Mysore, the Maithili Sahitya Sansthan, Patna, INTACH, and the Bhagalpur Museum have played a major role in this work

(C) Among the sixteen stories, the hero of nine stories is Gonu Jha, and the remaining feature Reshma Chudharmal, Naika-Banijara, Bhagata Jyoti Panjiyar, Mahua Ghatwarin, Raja Salhes, Chhechhan Maharaj, and Kalidasa

(D) Therefore, Kshatriyas and Brahmins, so as not to forget the tradition of their fathers and grandfathers, started the 'Samuh Lekhya'

१७०. In “Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Gonu Jha and Other Maithili Picture Stories?

(A) For this invaluable contribution to Maithili, however much praise is done of Shri Gajendra Thakur ji, it becomes less

(B) Recently, his collection of short, long, and very long Maithili stories, 'Parvat Upar Bhamara Je Sutal', has been published

(C) The first problem is the lack of space to keep books

(D) It can also be called a synonym for social practice

१७१. What does this section most clearly suggest about Preeti Thakur?

(A) Devnarayan Thakur, Lal Babu, Madhuban ji, Indrakant ji, etc., and this group, in retaliation for the insult to Dhaneshwar ji, eventually got the landlord's eldest son imprisoned in a lock-up for a week

(B) Comparing Mithila's Panji with any pilgrimage site like Gaya, Simaria Ghat, Babadham, Amarkantak, etc., has no justification, because the data at pilgrimage sites is mostly only hereditary details of the patrons and priests (Pandas)

(C) In the narrative of the novel, the use of this term has been at two important places

(D) The artist Preeti Thakur ji has not only depicted this culture of Mithila through colors and lines but has doubled the beauty of her artwork by also portraying it through words

१७२. In “Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Gonu Jha and Other Maithili Picture Stories?

(A) There is an integral relationship between society and culture because the creation of culture is time-relative, just as good deeds are imitated in society

(B) Gajendra Thakur: Personality and Works - Acharya Ramanand Mandal 25

(C) Also, the Ashok special issue in this list refers to the story writer Ashok special issue

(D) Due to the influence of time, the Panji became extinct among Kshatriyas, and therefore they leave the entire village, so that there is no hindrance in the Siddhanta

१७३. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

(A) Despite being skilled in the art of writing, due to the lack of writing materials, palm leaves were used instead of paper, which were not easily available

(B) Currently, according to Dharmashastra, there is a single system for Shrotriya-Yogya-Panjibaddha and so- called Jaebar, nothing different

(C) Whether called a disaster or a devastation for Mithila, hearing the word 'Flood', all the people uprooted from the interiors of Kosi, Kamala, Balan, Gandaki, Bagmati, and Kareha start to tremble

(D) The artist, author Preeti Thakur ji, has created these picture stories through the medium of lines and colors

१७४. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

(A) For example, if the patriarch of a family was fond of collecting books, it becomes a problem for his wife

(B) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century

(C) Certainly, the treasure of Maithili literature has been enriched, this new style, new subject matter - in a word, the new style - is entirely praiseworthy

(D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

१७५. According to the section “Gonu Jha and Other Maithili Picture Stories”, which statement is accurate?

(A) The creator is the famous Maithili litterateur Mrs

(B) Seeing this colony, something came to mind." "Don't see this Papiyaha colony." The novel is enriched not only with psychoanalysis but also with philosophy

(C) Indeed, the fundamental inspiration of beauty is the origin of art and proof of aesthetic taste

(D) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Kavi Chaturbhuj Shabdavali, and Badrinath Jha Shabdavali, a detailed description of the Maithili word treasury has been given

१७६. According to the section “Gonu Jha and Other Maithili Picture Stories”, which statement is accurate?

(A) Art cannot remain detached from life because its foundation is human life

(B) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion

(C) It felt like now we Maithils, who were poor, are becoming enriched in every way

(D) Ghonghardiha vs Mahath, Kharauna vs Mahath, and Raima vs Mahath

१७७. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

(A) Indeed, literature cannot ignore the tendencies and purposes of an era

(B) Moreover, it wasn't an ordinary book - a novel with over two hundred pages

(C) Even in today's context, in the story and in the interpretation, a glimpse of such a situation is seen

(D) He had a large moustache and a somewhat greyish tuft of hair

१७८. Besides Gonu Jha, which kind of figures appear in Preeti Thakur’s picture stories?

(A) Folk and cultural figures of Mithila such as Reshma Chuharmal and Raja Salhes

(B) Only British colonial officers

(C) Only Mughal emperors

(D) Only modern film actors

१७९. Which section is associated with Dr. Raman Jha?

(A) 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'

(B) A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha

(C) Gajendra Thakur Giving a New Dimension to Maithili Web Journalism

(D) Mithila Mihir and Videha Web Magazine

१८०. According to the section “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”, which statement is accurate?

(A) The editor of Videha, Shri Gajendra Thakur ji, is not only the creator of the Maithili dictionary but also a creator of words

(B) This process requests the creators to fulfill the approved guidelines of their control

(C) Young men, as soon as they get married, start speaking in Hindi with their wives

(D) Gajendra Thakur ji published three massive volumes related to the Panji, in which the transcription of the Panji was published in both Tirhuta and Devanagari scripts: 1

१८१. Which point best matches the argument of “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”?

(A) I remember, his father's protective shadow was lifted from his head early, but his elder brother, Late Nityanand ji, was not affected by that blindness or helplessness

(B) Change: During the time of Maharaja Madhav Singh, Shakha Panji began, and divisions like Shrotriya etc. occurred

(C) Thakur's effort is praiseworthy, a courageous step, and a novel experiment

(D) How castes were formed is also told through stories

१८२. According to the section “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”, which statement is accurate?

(A) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once

(B) This competence of Gajendra Thakur is praiseworthy that he incorporates all the desired-undesired details so well into the thread of his story, merges them, so that the ordinary reader has no scope for anything to jar anywhere

(C) Some Official and Social Terminology Available in Panji-Prabandh: Details of some official and social terminology available in Panji-Prabandh were compiled after exploring JPG images of 11,000 Panji palm leaves

(D) I have full faith that the above-mentioned two story collections will not only attract children but people from all sections of society will also have the desire to browse through them once

१८३. According to the section “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”, which statement is accurate?

(A) After entering high school and college, students themselves read stories, understand them, appreciate their essence, and also narrate them to others at the right time

(B) This publication has published more than 100 books so far, which includes my book “Anchinhaar Aakhar” (2011)

(C) In my view, not receiving constitutional recognition indirectly proved to be a boon for Maithili because it strengthened literary and cultural activities

(D) Therefore, the first step of marriage must have been the decision of right

१८४. Which point best matches the argument of “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”?

(A) Preeti Thakur's two illustrated story collections, 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Chitrakatha'

(B) The stories written based on folk legends present photos sympathetic to child psychology because they are written only for children

(C) Along with this, through him, within just a decade, about 400 new writers and established writers came forward

(D) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21

१८५. What does this section most clearly suggest about Presenting?

(A) Samdiya is the first literary blog of Maithili, which Gajendra Thakur created in 2004

(B) Their art can be evaluated only after comparing it with the works of dead poets or artists

(C) It was his greatness that the Wikipedia team caught hold of the active Biplav Anand ji

(D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

१८६. According to the section “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”, which statement is accurate?

(A) The important stories collected in this collection are - Raja Salhes, Bodhi Kayastha, Dina Bhadri, Naika Banijara, Vidyapati's Age and Demise, etc

(B) It is not necessary that after migration, people can preserve their culture under the influence of Darbhanga

(C) Through Videha, he has also made available digitally many famous and forgotten books of numerous Maithili writers for ordinary readers

(D) Therefore, it is necessary that based on context, the meaning of such words be interpreted and they be revived

१८७. In “'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'”, which statement is supported by the discussion of Preeti Thakur?

(A) The progress made in Maithili picture stories after that, I will present in another article

(B) Otherwise, one would have to wash one's hands of such ancient words

(C) His village is Mehath, near Jhanjharpur, a village whose soil has the capacity to give birth to one brilliant Maithil son after another

(D) Preeti Thakur's above-mentioned books, my heart was filled with joy

१८८. What does this section most clearly suggest about Mithilanchal?

(A) It is natural that in the age of materialism, the relevance of honesty becomes very little

(B) Where is the ghazal genre and ghazal criticism in contemporary Maithili literature?

(C) To such an extent that even teachers in the schools of Mithilanchal feel inferior while teaching in Maithili

(D) Worthy of contemplating the changing form of time, possibly this was the very purpose of this drama

१८९. Which point best matches the argument of "'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'"?

(A) 7.90) As far as the question of language use is concerned, in this, the young poet has introduced his liberal tendency

(B) Among those stories, the famous ones are stories of demons, stories of princes, stories from the Ramayana and Mahabharata, stories of Gonu Jha, etc

(C) If reading Maithili seems difficult, then such English books will help those children understand the history of Mithila

(D) In Upendra Thakur's 'History of Mithila', the names of Kameshwar Thakur's brothers are: Kameshwar, Harshan (Harishan), Tripur, Tivari, Salakhan (Salakshan), and Gauda.[5] In Genome Mapping (p

१९०. What does this section most clearly suggest about 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'?

(A) In this, mention of the original village (Mulgram) began

(B) My best wishes are that the story writer continues to perfume the treasure of Maithili literature with such graceful, simple, and fluent compositions

(C) The first day you slipped Listen to this, son Leaving and abandoning batting and bowling First do fielding, little hands" (Kurukshetram Antarmanak, p

(D) Now see, the three children's exam results kept coming first every day, now what has happened to them

१९१. According to the section "'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'", which statement is accurate?

(A) Nand's transparent thinking, talking directly with his wife, not addressing in the third person

(B) So he sent me two copies of 'Sahasrabadhani' prepared in that script - one for that school, one for me

(C) I remember, his father's protective shadow was lifted from his head early, but his elder brother, Late Nityanand ji, was not affected by that blindness or helplessness

(D) The tradition of telling and listening to tales and fables has been going on in Mithila since ancient times

१९२. Which section is associated with Shiv Kumar Jha 'Tillu'?

(A) The Embodiment of Courtesy, Shri Gajendra Babu

(B) Editor Introduction and Dedication

(C) Gonu Jha and Other Maithili Picture Stories

(D) Gajendra Thakur's Contribution to Panji Literature

१९३. Which point best matches the argument of "Gonu Jha and Other Maithili Picture Stories"?

(A) Some categories of composition were untouched in Maithili, a language of the premier language group

(B) But field visits and the exploration of the knowers are difficult tasks

(C) Not only that, whereas Heer-Ranjha or Laila- Majnu were on people's lips as examples of the pinnacle of love, she made us see that wasn't the selfless love of Reshma and Chuharmal any less?

(D) In my preface or other compositions, you will find inflections attached, but different authors and publishers bring their own style

१९४. Which point best matches the argument of "Gonu Jha and Other Maithili Picture Stories"?

(A) He was a devotional poet and, according to the tradition of Mithila, was a worshipper of the five deities

(B) Taranand Viyogi ji; the book's name was 'E Bhetal Ta Ki Bhetal'

(C) The creator is the famous Maithili litterateur Mrs

(D) For this reason, it is possible that some lines of this book may not seem conventional to the reader

१९५. In “Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Raja Salhes?

(A) Generally, it seems here that one of the two list- makers provided a wrong reading

(B) The illustration of such a universally discussed subject as Raja Salhes and the depiction of Kalidasa's connection with the traditions of Mithila seemed desirable

(C) There is some cursed soul like me, that Sahasrabadhanee, who, leaving their struggle half-done, must have died, and now wanders in the universe

(D) It is also appropriate to mention here that Kishornath Jha is primarily a Sanskrit scholar and writer

१९६. What does this section most clearly suggest about Usha Kiran Khan's?

(A) Answer- According to the government and non-governmental institutional mainstream, among other literature, the place of Maithili ghazal/ghazal criticism is low

(B) The Panji Prabandh was created in the pre- medieval period for the purpose of caste purity of the Brahmin, Kayastha, and Kshatriya classes

(C) Literature becomes complete only when it is written in all genres and the compositions are mature

(D) Usha Kiran Khan's 'Bhuskaulwala' was published earlier

१९७. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

(A) How did the idea of starting “Videha Fortnightly e- magazine” come about?

(B) In Videha: Sadeha:1, there were 118 authors (ranging from 18 years to 88 years)

(C) In writing, there is no man or woman; the subjects a male author writes about, a female author also writes about, sometimes even better

(D) I was surprised and amazed: how did a woman from our society get focused on this new subject?

१९८. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

(A) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr

(B) The first effort for Maithili Wikipedia was made by Gajendra Thakur in 2008, various translation works continued until 2013, and in 2014, Maithili Wikipedia was approved

(C) The dialogue is suitable for life and the characters

(D) In 2009, the first play in Maithili by a female creator was written

१९९. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

(A) The main reason for the incomprehensibility of the thick volumes is the lack of proper formatting

(B) The first picture story compiled in this book discusses Gonu Jha's intellectual encounter with Mother Durga

(C) Culture, like the fragrance of a flower, is imperceptible but continuously perfumes the atmosphere with its scent

(D) Written evidence of personalities considered mythical until now has become available for the first time in this, and by making it available in Devanagari, he has completed a good effort to reach a vast audience

२००. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

(A) In Yognath Jha's Panji Prabandh Part-1, whose genealogy was provided by Vidyanand, the name is also Aadi Bhatt

(B) Readers are a separate section, and those who primarily do technical work are another

(C) For me, the Videha site is truly like a blessing

(D) Gonu was a court jester, but not one who only glorified others

२०१. In “Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Gonu Jha and Other Maithili Picture Stories?

(A) But based on available introductions, both were proven to be two branches of the same family

(B) I told them whatever I knew about Gajendra Babu's personality and work

(C) During Durga Puja, Diwali, Chhath, Holi, and the summer heat, these people would get leave and come to the village, and then almost every part of the village would be buzzing

(D) The viewpoint of trampling love under the caste system of society is broken in this picture story

२०२. According to the section “Gonu Jha and Other Maithili Picture Stories”, which statement is accurate?

(A) When she saw Chuharmal returning after winning the wrestling match, their meeting happened on the banks of the Ganges, and that's where the love story began

(B) It is unfortunate that Gonu was Maithili; if he had been from England or any other Western country, he would not have been compared to Birbal, but Birbal would have been compared to him

(C) Similarly, efforts were made for metalling the District Board road from Madhubani to the western embankment of Kamala (Kachahri Dhadan)

(D) Registering a domain and continuously publishing a journal on a server at that time must certainly have been a big task

२०३. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

(A) This book has been awarded the newly created Bal Sahitya Puraskar by the Sahitya Akademi

(B) The special feature of this magazine was that it was focused on these three living writers

(C) Whatever the case, such a tendency is rare and the feminist discourse makers of Maithili should take cognizance of this fact

(D) Nav Anshu (Ghazal-Hazal, Rubai Compilation) Amit Mishra 2012 ISBN NO.978-93-80538-82-2 84

२०४. What does this section most clearly suggest about Gonu Jha and Other Maithili Picture Stories?

(A) He had no parallel in astonishing others with his intellect and cleverness

(B) The style of writing information or the register is also not universal

(C) In this weekly magazine, which was full of various types of material, the inclusion of new and old, all kinds of creators used to happen

(D) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play

२०५. Which section is associated with Dhirendra Kumar?

(A) A Glance at Both of Preeti Thakur's Picture Story Books

(B) Gajendra Thakur: Preserver of Mithila's Heritage

(C) Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries

(D) Editorial, blessings and Maithili firsts

२०६. What does this section most clearly suggest about Today?

(A) The songs emerging from his pen, in the form of the devotional Raag Vinay Vihag, Maheshwani, Thumri, Tirhuta, Dhrupad, Chaiti, and Samdaun, are invaluable

(B) Programs were organized in Saurath, Darbhanga, and Lalganj to create awareness for the preservation of manuscripts and Panjis, yet no one budged an inch

(C) Today, Ayurveda, Unani, Homeopathy, and many other knowledge systems dedicated to knowledge are preserved in books

(D) Therefore, Kshatriyas and Brahmins, so as not to forget the tradition of their fathers and grandfathers, started the 'Samuh Lekhya'

२०७. Which point best matches the argument of “A Glance at Both of Preeti Thakur's Picture Story Books”?

(A) A polyglot, Thakur ji's field of work and work is so extensive that it cannot be completed in one article, and I will not be able to do it

(B) And in 'Maithili Chitrakatha' are: Moti Dai, Raja Salhes, Bodhi-Kayastha, Bahura Godhin Natua Dayal, Amta Gharen, Dina Bhadri, Jhalim Singh, Naika Banijara, Raghuni Marrar, Vidyapati Ki Aayu Avasan

(C) Besides Bhagalpur, programs for training in Tirhuta and Kaithi scripts have been organized many times in Darbhanga and Patna over the last ten years

(D) They applied it as much as possible in marital relations, thereby preserving the limits prescribed by Dharmashastra

२०८. What does this section most clearly suggest about Children's Literature?

(A) This work by Preeti ji is commendable for children's literature

(B) One line: "What concern was bigger than mother, O son?

(C) The Library Episode: Now, the most important thing from a social perspective!

(D) In Mithila, it has a uniform pattern, a separate script for writing (Tirhuta script), and at least 10 types of information about the boy or girl's side are available

२०९. What does this section most clearly suggest about Preeti Thakur?

(A) At that level, the Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries, available in both online and print versions, constitute an important contribution by the compiler

(B) In 2002, she first translated the picture book "Chhot Aur Baigh" and in the year 2008, her original Maithili picture book "Gonu Jha Aan Maithili Chitrakatha" was published

(C) In my view, Preeti Thakur's compositions in the picture story genre, 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Lokkatha', are successful compositions

(D) Some categories of composition were untouched in Maithili, a language of the premier language group

२१०. What does this section most clearly suggest about Along?

(A) Perhaps for this reason, some might find the presentation of this book weak

(B) He said - Right now, the pages of your lineage are being turned

(C) Earlier, everyone used to keep their own records of their ancestors and marital relations

(D) Along with this, I hope that she will continue to do this kind of work in the future as well

२११. In “A Glance at Both of Preeti Thakur's Picture Story Books”, which statement is supported by the discussion of A Glance at Both of Preeti Thakur's Picture Story Books?

(A) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr

(B) The commencement of this novel has been done from Kalit's childhood

(C) For example, until 2014-15, there used to be compositions of many neglected writers, but after that, their number decreased

(D) The pictures in the discussed book are cultured

२१२. Which point best matches the argument of “A Glance at Both of Preeti Thakur's Picture Story Books”?

(A) Gajendra Thakur has kept 'Sahastrabadhanee' safe from such excesses. [17] Some critics may have the sight of 'Nostalgia' in this novel

(B) The lack of children's literature in our Maithili had not been given any attention by big scholars, especially of this kind

(C) Harasinghdev's Panji had a scientific basis and was purely a record of genealogical identity

(D) The girl's (aged great-great-grandfather's) great-great-grandfather's paternal grandfather - First Chhathi 2

२१३. In “A Glance at Both of Preeti Thakur's Picture Story Books”, which statement is supported by the discussion of A Glance at Both of Preeti Thakur's Picture Story Books?

(A) The point is that even within this distance, there was a vast difference in lifestyle, food habits, and thoughts

(B) Like elsewhere, migration has also dominated Mithila

(C) He tells his poetry collection 'Ambara' to be the best Maithili poetry collection of the 21st century

(D) With the change of time, people's tastes and cultural practices also change

२१४. Which point best matches the argument of “A Glance at Both of Preeti Thakur's Picture Story Books”?

(A) The special and new positive aspect I saw in this book is the selection of subjects and stories

(B) But this exercise has been accepted as a necessary part of realist literature-creation

(C) All stories are associated with the land of Mithila and have been preserved in people's mouths till now

(D) Gajendra Thakur and Preeti Thakur are both writers and also a husband-wife

২১৫. In “A Glance at Both of Preeti Thakur's Picture Story Books”, which statement is supported by the discussion of A Glance at Both of Preeti Thakur's Picture Story Books?

(A) The book is attractive, interesting, and impresses the child's mind

(B) That same person, when he goes to a metropolis like Delhi, gets cheated himself on the way

(C) Maithili Picture Stories - Shiv Kumar Jha 'Tillu' 8

(D) Some progressive writers and critics may also say that those whose works are in this book have been reduced to singers

২১৬. Which point best matches the argument of “A Glance at Both of Preeti Thakur's Picture Story Books”?

(A) A Look at Preeti Thakur's Both Picture Story Books Dharendra Kumar The first picture story published in Maithili literature was encountered through Umesh ji

(B) I understand that we only assimilate those words from other languages in place of which there is a lack of words in our own language

(C) In such circumstances, if someone has come forward and done concrete work for the preservation of the Panji, it is Gajendra Thakur

(D) Therefore, it is advisable to conduct marital matters only after the Panjikar has determined that the families are not related (aswajan)

২১৭. What does this section most clearly suggest about If the?

(A) A special attraction of that magazine was a large album of pictures of Maithili writers

(B) Opening the Videha site and browsing for books does take some time, certainly

(C) A simple question may arise in the reader's mind: are the editor of Videha or the people associated with it knowledgeable in all these scripts?

(D) If they were not preserved in books, the next generation would remain ignorant of these systems

২১৮. Which section is associated with Durganand Mandal?

(A) Litterateur Gajendra Thakur: Personality and Works

(B) Gonu Jha and Other Maithili Picture Stories

(C) Beautiful Picture Stories for Children

(D) An Interview with Gajendra Thakur

২১৯. Which point best matches the argument of “Beautiful Picture Stories for Children”?

(A) Among them, Raja Salhes, Bodhi Kayastha, Dina- Bhadri, Naika-Banijara, Vidyapati's Age and Demise are prominent

(B) In the name of progressivism, many people turned away from it and stopped visiting the Panjikars

(C) Otherwise, one would have to wash one's hands of such ancient words

(D) Gajendra Thakur Ji Ajit Kumar Jha Writing something about Mr

২২০. According to the section “Beautiful Picture Stories for Children”, which statement is accurate?

(A) Certainly, its lack was felt in Maithili literature for a long time

(B) As a result, at that time, many writers developed through the courtesy of Mithila Mihir

(C) This is the reason that through the medium of Videha e-journal, many new writers/creators got a platform in Maithili, from which they can publish their compositions very easily

(D) A direct proof of this is presented by the first picture story in Maithili - 'Gonu Jha Aan Maithili Chitrakatha' (2008)

২২১. What does this section most clearly suggest about Today?

(A) Mihir had blacklisted certain struggling writers (like Ramlochan Thakur, Narendra, Agnipushpa, Kunal, etc.)

(B) When I passed by that way, I would see them regularly, but I had no comment on their study-teaching style

(C) Today, along with Dharmaraj, Jyoti Panjiyar is also worshipped

(D) The Setting and Environment: The story is from the sixth and seventh decades, of the last century

२२२. According to the section “Beautiful Picture Stories for Children”, which statement is accurate?

(A) Singing or begging for the blind, seeing the future of dwarfs in circuses, closing all doors of education and progress for transgenders, we have accepted as if natural

(B) Therefore, Panjikars should abandon the idea of oppressing society with the burden of their ignorance and follow the words of the sages with all their might, not their own made-up formulas

(C) There was a time when there were handwritten books, and then came the era of print media, and if you ask the truth, there is still a craze for it even now, but for people of the old times

(D) Preeti Thakur's two picture storybooks (first 'Gonu Jha Aan Maithili Chitrakatha', second 'Maithili Chitrakatha') were published for the first time in Maithili literature by Shruti Publication, New Delhi

२२३. Which point best matches the argument of “Beautiful Picture Stories for Children”?

(A) I will respectfully preserve their suggestions for another edition of this book and for other future editing work. बनहीमे म ुँगिया जनमम िल बनही लतरि िल हे

(B) cloves bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back

(C) As a result, at that time, many writers developed through the courtesy of Mithila Mihir

(D) By placing her picture stories before the Maithil society, Mrs

२२४. Which point best matches the argument of “Beautiful Picture Stories for Children”?

(A) In Videha's 32nd issue, 15 April 2009, Devanshu Vats's Maithili picture story series began, which later also came in the form of an independent book

(B) Videha Sadeha-8 (Videha Natya Utsav - Maithili Parallel Theatre) (Selected from issues 51 to 100 of Videha e-magazine) - Ed

(C) Through the medium of picture stories, Preeti ji has given story form to the almost extinct subjects of Mithila and brought them to life

(D) A memorandum of understanding has been signed between the Vice-Chancellor of that institute and the author of this article for this work

२२५. What does this section most clearly suggest about Similarly?

(A) Similarly, other stories that Preeti ji has illustrated and placed before us

(B) Many of us were happy that our language was given legal existence

(C) In giving shape to this plan, Kripanand ji's influential personality acted as the precise key, because he was not just a close neighbour, but a constant companion

(D) In terms of such person-centric special issues, the work being done by Videha magazine since 2015 is noteworthy

२२६. Which point best matches the argument of “Beautiful Picture Stories for Children”?

(A) Helping a Student: In 1961, my father, respecting my wish and stubbornness, got me enrolled, bypassing Bharat and Kathia High School (now situated in Bhairabsthan), into the eighth class at Jhanjharpur-Kejriwal School

(B) There are many periods where historians become silent

(C) Someone has to come forward to operate such a system

(D) Jyoti Panjiyar, a devotee of Dharmaraj, after twelve years of penance, returned home wandering with a golden body

२२७. In “Beautiful Picture Stories for Children”, which statement is supported by the discussion of Beautiful Picture Stories for Children?

(A) Even today, China and Japan have pictographic scripts

(B) Thakur's effort is praiseworthy, a courageous step, and a novel experiment

(C) Mithila has always been indicative of liberality, but some people have promoted and continue to promote commercial and casteist thinking in between

(D) Did Subhash ji not write compositions in these 26- 27 years, or was anyone in Maithili eager to support Subhash ji?

२२८. What does this section most clearly suggest about Beautiful Picture Stories for Children?

(A) This difficult task was accomplished by Shri Gajendra Thakur ji

(B) That is, in love, caste and creed have nothing to do with it; love is just love

(C) Arunee, after eating two-three morsels, got up

(D) Due to such cheating, people often view a 'Bihari' person with suspicion at eight places

२२९. According to the section “Beautiful Picture Stories for Children”, which statement is accurate?

(A) Marriage of Kishai, son of Kamalnayan, grandson of Bhavanath from Sarisab Mul - with the daughter of Gangadhar, son of Chamru from Valiyas

(B) The proclamation that Ghazal has its own grammar came from Videha

(C) Doing deep exploration, you are composing each picture one by one and are immersed in that enthusiasm

(D) Which were once common, now were becoming almost extinct, she reintroduced them

२३०. What does this section most clearly suggest about Beautiful Picture Stories for Children?

(A) Answer - Yes, I used to read Nandan, the picture series in Parag, as well as Amar Chitra Katha, etc

(B) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built

(C) Utedh - Before writing the Siddhanta, the rights of the groom and bride's sides are examined

(D) For the coming generations, such compositions will prove not only entertaining but also inspiring

२३१. What does this section most clearly suggest about Raja Salhes?

(A) The depiction of the washerman community's devotion in the Moti Dai story, and the explanation of the Dhudhvanshi community's feelings in Raja Salhes

(B) Munnaji: Did the Brahmin class misuse Maithili for their own benefit, or did they impoverish Maithili?

(C) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade

(D) In such a situation, what is the market and significance of the comics genre?

२३२. Which point best matches the argument of “Maithili Picture Stories”?

(A) It's wonderful how she has condensed the vast world of Maithili folk tales like Shiva's matted hair

(B) She doesn't hesitate to complain now and then, "You keep bringing books and piling them up, and I keep dusting them all day, don't I...?

(C) There was a pang shaking the inner self: what next?

(D) If children's literature is written in Tatsam, what is its purpose?

२३३. According to the section “Maithili Picture Stories”, which statement is accurate?

(A) He would have been honored with many awards and accolades

(B) Many might express this doubt: how many people would actually benefit from an effort like Gajendra ji's?

(C) Another reason for its decline was the end of the patronage of the Darbhanga Raj

(D) If I, an adult, don't understand the compositions written in the excellent language of great authors or poets, how will my sons and daughters understand them?

२३४. In “Maithili Picture Stories”, which statement is supported by the discussion of Children's Literature?

(A) Even in today's context, in the story and in the interpretation, a glimpse of such a situation is seen

(B) With the critic remaining free from prejudice, the dignity of the literary work is not violated

(C) If this work gets messed up, understand that the situation would be like being washed away in a stream

(D) The child lacks awareness because children's literature hasn't been written in Maithili

२३५. According to the section “Maithili Picture Stories”, which statement is accurate?

(A) It used to pain me too because my maternal home is in Begusarai district

(B) Forbidding, forbidding, all demons are tired, who would not fight in sleep?

(C) But Bihar is a multilingual state, and Nepali and Bengali speakers can also be seen here in abundance

(D) Any girl or boy is in the sixth position from their 16 ancestors (combining paternal and maternal lines) - these are called Chhathi (the sixth ones)

२३६. According to the section “Maithili Picture Stories”, which statement is accurate?

(A) Whatever little exists, how many children understand its meaning?

(B) Gajendra ji's review of Shri Subhash Chandra Yadav ji's story collection 'Banait-Bigadait' is unparalleled

(C) With a new form, novel thinking, and a positive outlook

(D) As a result, the work was either lost or decayed

२३७. What does this section most clearly suggest about Videha?

(A) Shri Mayanand Mishra is considered a refined litterateur of all genres of Maithili literature

(B) In the midst of this, 'Videha-Sadeha' made its entrance in Maithili

(C) This is an extraordinary proof of the excellent qualities and good conduct inherited from the parents!

(D) The Brahmins' original language was Sanskrit, but in colloquial speech, everyone's language was Maithili

२३८. According to the section “Maithili Picture Stories”, which statement is accurate?

(A) For literary acquaintance, that is not very necessary

(B) May the Videha site keep blossoming and flourishing with time

(C) Encompassing songs, tales, movements, stories, and history within itself, this novel has

(D) This book is relevant for inspiring the present generation and for awakening affection for Maithili in the next generation

२३९. What does this section most clearly suggest about Maithili Picture Stories?

(A) He invited all of us for dinner the next night

(B) I do this job, what I get, how much I get - what is that to you?

(C) Many of us were happy that our language was given legal existence

(D) Accordingly, this poet was a resident of Rudrapur village under Andharathadhi police station, and his period of presence was 1878-1952 AD

२४०. According to the section “Maithili Picture Stories”, which statement is accurate?

(A) If I ask any parent why they don't speak with their children in their own dialect, the answer is that when the child goes to school, they won't understand Hindi and English, so they are being taught from now

(B) This competence of Gajendra Thakur is praiseworthy that he incorporates all the desired-undesired details so well into the thread of his story, merges them, so that the ordinary reader has no scope for anything to jar anywhere

(C) This book is relevant for inspiring the present generation and for awakening affection for Maithili in the next generation

(D) In Vidyapati's Likhanavali, which was probably written during his stay in Nepal, Chandela and Chauhan are described

२४१. What does this section most clearly suggest about Maithili Picture Stories?

(A) Later, the compilation of study material for BPSC/UPSC/UGC, etc., examinations was also done by Shri Gajendra Thakur through Videha and made available to the general public

(B) While reading Galpa Guccha, it seems necessary to say about those stories or lines that influenced me the most

(C) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built

(D) I express my thanks, hoping that she will continue to do so in the future

२४२. According to the section “Maithili Picture Stories”, which statement is accurate?

(A) We were not seeing a bright future for our language

(B) Under no circumstances would a Maithil wish to hear criticism for accepting marital relations like brother-sister, uncle-niece, maternal uncle-niece, etc

(C) Videha Kosh Maithili-English Dictionary- Gajendra Thakur ISBN NO

(D) The giver of the 'Asvajana Patra' was called Panjikar

२४३. Which section is associated with Shiv Kumar Jha 'Tillu'?

(A) Folk Deities of Mithila

(B) Gajendra Thakur: Preserver of Mithila's Heritage

(C) Gajendra Thakur Giving a New Dimension to Maithili Web Journalism

(D) The Internet Man of Maithili: Gajendra Thakur

२४४. In “Folk Deities of Mithila”, which statement is supported by the discussion of Folk Deities of Mithila?

(A) In this direction, one should be grateful for Gajendra ji's effort

(B) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking

(C) How many children understand the meaning of words like *olti*, *chinuar*, *than*, *chhaan-pagaha*?

(D) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr

२४५. Which point best matches the argument of “Folk Deities of Mithila”?

(A) His efforts in preserving the Maithili script and arousing curiosity towards their mother tongue in children through the medium of picture-stories are directive

(B) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed

(C) Therefore, discussion of such festivals is necessary for the modern generation

(D) To promote children's literature, there was a wide column called *Nena Bhutaka Chaupari*

२४६. What does this section most clearly suggest about Along?

(A) History of Shruti Publication - The first book from Shruti Publication was published in 2008, which was the drama “No Entry: Ma Pravesh” written by Dr

(B) Among Musahars, there were two ideal men, Deena and Bhadri

(C) Along with this, it is also necessary to know where Preeti ji stands after comparison with other language groups

(D) Anukampa ki Naukari- People get a job when their father dies

२४७. Which point best matches the argument of “Folk Deities of Mithila”?

(A) Because this is not a computer game, but a pictorial style of child awakening born from the mind, created by the author free from the fear of criticism, only for children

(B) In 2009, the first play in Maithili by a female creator was written

(C) Because now we are focused only on Videha, and publishers are also able to publish books in limited quantities, so if these people come forward, there are invaluable and many wonderful compositions/creators available in the Videha archive

(D) This important Devanand Panji was published by Gajendra Thakur along with two other scholars, Nagendra Kumar Jha and Panjikar Vidyanand Jha, in 2009 AD under the title “Genome Mapping (450 AD to 2009 AD) - Mithila Ka Panji Prabandh”

२४८. According to the section “Folk Deities of Mithila”, which statement is accurate?

(A) In the year 2009, after the demise of respected Jayakant Babu, I had written a memoir about him

(B) By including this story in this book, Preeti ji did not do any new creative work, but inadvertently, she definitely acquainted the new generation with their culture

(C) Anshu (Criticism)- Shiv Kumar Jha “Tillu” ISBN NO.978-93-80538-33-4 62

(D) As a result, the Brahmin community of a particular region became influenced by the customs, thoughts, food habits, attire, emotions, language, and civilization-culture of that particular region

२४९. According to the section “Folk Deities of Mithila”, which statement is accurate?

(A) There were about ten to twelve families in the entire village considered well-off; their children would study up to middle or high school!

(B) When there is discussion, it is possible that the inspiration to stay connected with this kind of culture may awaken in migrant children

(C) What Yognath Jha ji did is a matter of copyright infringement, wherein he published a book edited by someone else under his own name

(D) Seeing your work among the youth, I have often felt delighted; for that reason, I wanted to have a detailed discussion with you on this

२५०. Which point best matches the argument of “Folk Deities of Mithila”?

(A) Her third book, 'Folk Deities of Mithila', was published in 2010 courtesy of Shruti Publication

(B) Dhangi Baat Banebaak Daam Agoobaar Pene Chhan (Rubai, Kata and Ghazal Collection), (2014) 29

(C) Its complete excavation is not even possible; nevertheless, the storyteller will definitely make an effort

(D) The picture stories that the Maithil people know are those in the Hindi language, including ones like 'Hum Bhi Hain'

२५१. Which point best matches the argument of “Folk Deities of Mithila”?

(A) How much effort and time must have gone into preparing pictures for stories like Moti Sayar, Lalbaba Baba, Gareeban Baba, Bihula, Sita and the Parrot, Ayachi Mishra, Pakshadhar Mishra, and Ugna, only the author can tell

(B) In some cases, permission for everything is allowed, but commercial permission is not allowed, and that is written on the book published under this License

(C) Because now we are focused only on Videha, and publishers are also able to publish books in limited quantities, so if these people come forward, there are invaluable and many wonderful compositions/creators available in the Videha archive

(D) Shri Gajendra Thakur ji's Invaluable Contribution for Maithili: Videha e-Journal Rabindra Narayan Mishra When we all were children, then Mithila Mihir was very much in circulation

२५२. In “Folk Deities of Mithila”, which statement is supported by the discussion of Folk Deities of Mithila?

(A) The author has already honestly admitted that she gave story form in her own words to what she heard from the mouths of elders in her childhood

(B) From the viewpoint of guiding modern Maithili writing, this book of his is of high quality

(C) From this, it is proven that in the creator's view, among all seven parts of the entire book, this novel has special importance

(D) It is a proven truth that literature enthusiasts may not consider this book a creative story because its stories are not based on new imagination but are replicas of traditional style and narrative

२५३. What does this section most clearly suggest about Through?

(A) The memory power of children of the technical age is greater, so for them all, I left this chapter

(B) Through this, criticism of the creator is also possible

(C) Among Musahars, there were two ideal men, Deena and Bhadri

(D) How many children understand the meaning of words like *olti*, *chinuar*, *than*, *chhaan-pagaha*?

२५४. Which point best matches the argument of “Folk Deities of Mithila”?

(A) But even today, you and I, with the speed with which we treat physical ailments, are not that aware of mental illness

(B) Currently, anyone who is making efforts in this direction or planning to do so should first see this, take an example, and proceed further

(C) The condition of other castes - some Yadavs, Mallahs, Dhobis, Hajjams, Pathans, Rams, Mandals, Kamars, Sonars, etc. - was even worse!

(D) Even if this view is considered relevant, Preeti ji is incomparable because before her, this kind of children's prose in a pictorial and rhythmic style had not been written in Maithili

२५५. Which point best matches the argument of “Folk Deities of Mithila”?

(A) Literary development is possible only when the long-term potential of the language is reflected

(B) In the Paninian and other grammatical traditions of Sanskrit, it was a common and fundamental task to break Vedic sentences into words and words into roots and suffixes

(C) There, the village, folk traditions, creatures, and plants, as they should be - naked in the summer and shivering in the winter!

(D) Yes, if you see from the parallel stream's perspective, it is equivalent to other languages

२५६. Which section is associated with Ashish Anchinhaar?

(A) Maithili Literature's Seeker-Worshipper: Gajendra Thakur

(B) Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine

(C) The Early History of Maithili Picture Stories (From 2002 to 2016)

(D) Videha and Gajendra

२५७. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

(A) This letter was called 'Asvajana Patra' or 'Siddhanta Patra'

(B) Definitely, Shri Gajendra Thakur ji has done wonderful work for the sake of Maithili literature and language

(C) In Videha's 32nd issue, 15 April 2009, Devanshu Vats's Maithili picture story series began, which later also came in the form of an independent book

(D) Apart from this, outside Mithila, this inscription has also been found in the Baidyanath temple in Kaimur district

२५८. What does this section most clearly suggest about Maithili Picture Stories?

(A) The way the operator and editorial board have kept this endeavour running continuously for so many days is not only commendable but also astonishing

(B) The Concise Maithili Dictionary and the Bilingual Maithili Dictionary conceived by the Maithili Academy are still awaited

(C) In Maithili, picture stories arrived through translation, and after that, original Maithili picture stories were also printed

(D) If the development of science is used for positive work, then the forms and colors of the world would change

२५९. What does this section most clearly suggest about The Early History of Maithili Picture Stories (From 2002 to 2016)?

(A) This Copyright law also punishes those people who steal material from others' books and write it in their own name

(B) Videha: Sadeha: 1 (Tirhuta) (Selected from issues 1 to 25 of Videha e-magazine) Ed

(C) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article “A Panoramic View of Maithili Children's Literature”

(D) The tendency of the people has always been to reach the depth of the truth

२६०. What does this section most clearly suggest about China and Japan?

(A) The depiction of the washerman community's devotion in the Moti Dai story, and the explanation of the Dhudhvanshi community's feelings in Raja Salhes

(B) The book is attractive, interesting, and impresses the child's mind

(C) Even today, China and Japan have pictographic scripts

(D) But from the list provided by me, it is absolutely clear that picture stories existed in Maithili before Devanshu Vats

२६१. Which point best matches the argument of “The Early History of Maithili Picture Stories (From 2002 to 2016)”?

(A) Naturally, due to decreased usage, the Panji manuscripts ended up stored in bundles and were also destroyed due to indifference

(B) You can assess what my vision and insight as an editor are like by reading the preface and seeing the arrangement of the book “Swatantracheta Arvind Thakur: Vyaktitva- Krititva” edited and published by me in 2020

(C) Earlier, pictures of various moods were made, and people, seeing that situation, would make their own interpretations

(D) It was claimed that this Panji was inertia, that it fostered high-low distinctions, was a cause of restrictions in marriage, was a social shackle, fostered elitism, and so on - many such allegations were floated

२६२. What does this section most clearly suggest about British?

(A) 'Atamahatya' is the story of depression taking birth in the minds of today's and tomorrow's children, for which there is a lack of timely treatment

(B) Then, during British rule, when newspapers became prevalent, political-social cartoons began

(C) Once again, the Bengali language led in this genre, and picture stories were written by Narayan Debnath in 1960

(D) But all genres of literature should remain alive

२६३. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

(A) In this age of global competition, Mithila painting is confined to the periphery of creating paintings for Kohbar, Dala, Ashtadal, Aripan, Mandap, Vedi, etc

(B) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports

(C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals'

(D) The stories written based on folk legends present photos sympathetic to child psychology because they are written only for children

२६४. Which point best matches the argument of “The Early History of Maithili Picture Stories (From 2002 to 2016)”?

(A) That is, democracy fails to provide security to honest people

(B) The Videha team also does the important work of uploading the complete literary works of some writers onto Google

(C) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it

(D) The good thing was that even when he wasn't there, or couldn't come during any holiday, Nityanand Thakur ji would take on the responsibility, and the work wouldn't get delayed

२६५. In “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is supported by the discussion of Under the?

(A) One such tradition has been the Panji Prabandh, which when started included Brahmin, Karna Kayastha, and Kshatriya societies, but in the present time, it has survived only among Brahmins and Karna Kayasthas

(B) Not only that, whereas Heer-Ranjha or Laila- Majnu were on people's lips as examples of the pinnacle of love, she made us see that wasn't the selfless love of Reshma and Chuharmal any less?

(C) Govinda Jha or the Brihat Maithili Shabdkosh by Jayakant Mishra, the Mithila Shabda Kalpadruma by Matinath Mishra 'Matang', or Alice Davis's Basic Colloquial Maithili: A Maithili-Nepali- English Vocabulary

(D) Under the current Indian Copyright Act, the rights to publication and royalties remain with the author's successor for 60 years after the author's death, and after 60 years, anyone can reprint it, but the author's name remains the same

२६६. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

(A) Once again, the Bengali language led in this genre, and picture stories were written by Narayan Debnath in 1960

(B) This misfortune of his has become a fortune for all of us, that people from other regions know us because of great men like Mahakavi Vidyapati, Gonu, and Raja Salhes from this land of Mithila

(C) I myself am healthy and I want to keep my children healthy in body and mind as well

(D) This letter was called 'Asvajana Patra' or 'Siddhanta Patra'

२६७. What does this section most clearly suggest about Children's Literature?

(A) Even in the present, the serial re-publication of my novel, 'Badali Rahal Achhi Sab Kichhu', is happening in Videha

(B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article “A Panoramic View of Maithili Children's Literature”

(C) All the songs are in the form of hymns and devotional songs, in which, along with the name, form, weapons, attire, etc., of the concerned deity, a description of the devotee's humility, helplessness, and surrender is there

(D) In addition to books, there are also 377 issues of Videha e- magazine (published so far), which is published in six scripts including Devanagari, Tirhuta, Kaithi, Newari, Braille, and IPA

२६८. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

(A) Webcomic means picture stories published on the internet (not in print), and this is the time of the “dawn of Maithili picture stories”

(B) Gunakara Vaidika Pitamvara, from Sihauli Mandamar - Vaidika Vishvambhara suta M

(C) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion

(D) I thought on the phone that this book of Preeti ji deserved a children's award

२६९. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

(A) Well, this information is not final from my side; if anyone has an example of a picture story in an old Maithili magazine, please provide the information with logic

(B) Mithila has been a confluence of folk and classical traditions

(C) Please understand similarly for other grammatical rules

(D) Your name is Rameshwar Singh and your home is in Bihta, right?" Hearing his name and address, the one with the pistol immediately bowed his head and left the room

२७०. Which point best matches the argument of “The Early History of Maithili Picture Stories (From 2002 to 2016)”?

(A) With a new form, novel thinking, and a positive outlook

(B) English-Maithili Dictionary Vol.-1 (COMPUTER DICTIONARY) Gajendra Thakur, Nagendra Kumar Jha, Panjikar Vidyanand Jha 2009 500 ISBN NO.978-81-907729-3-8

(C) The early picture stories were translations, which started in the 1950s

(D) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built

२७१. Which point best matches the argument of “The Early History of Maithili Picture Stories (From 2002 to 2016)”?

(A) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher

(B) For the preservation of Mithila's manuscripts and Panjis, the internationally reputed institution, the Indian National Trust for Art and Cultural Heritage (INTACH), New Delhi, had a plan in 2021 to spend 15 lakh rupees

(C) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?

(D) Before knowing about the Creative Commons License, one should know about Copyright

२७२. In “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is supported by the discussion of Later?

(A) He is a senior officer in some Government of India undertaking in Delhi

(B) Every marriage is finalized only when the Panjikar, after checking the rights, writes that a particular girl and a particular boy are not 'Svajana'

(C) Some were quite thick - five hundred pages, seven hundred pages

(D) Later, these cartoons also came to magazines and continued to expand

२७३. What does this section most clearly suggest about The Early History of Maithili Picture Stories (From 2002 to 2016)?

(A) The Millennium Year (2000 AD) was the time when webcomics gained a foothold

(B) This novel very minutely exposes the corrupt conduct going on inside the government system

(C) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it

(D) Kripanand ji and Satyanarayan Thakur were high-quality 'back position' (both full-back and half-back) players

२७४. In “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is supported by the discussion of Copyright?

(A) This experience of mine got a place in an issue of 'Mithila Darshan', whose title was - 'Sakhi Ki Poochhasi Anubhav Mor?' Some people had read it and had also encouraged me

(B) Leave behind something valuable for the next generation, something that has meaning and utility for everyone

(C) We met there and sat together for a long time

(D) When any author writes their book or composition, they automatically get its Copyright

२७५. What does this section most clearly suggest about Maithil?

(A) Covering one part leaves another uncovered, and vice-versa!

(B) The critic is discussing a new poetic genre among us all - Haiku

(C) The picture stories that the Maithil people know are those in the Hindi language, including ones like 'Hum Bhi Hain'

(D) Ramakant ji (passed away 40 years ago) from Dakshinbari tola was somewhat educated

२७६. Which section is associated with Ashish Anchinhaar?

(A) Mithila Mihir and Videha Web Magazine

(B) What is Panji-Prabandha?

(C) Interview with Preeti Thakur, the First Maithili Picture Story Writer

(D) The Village Director Who Turned the Crank: K.N.T

२७७. According to the section “Interview with Preeti Thakur, the First Maithili Picture Story Writer”, which statement is accurate?

(A) Vidyapati's Purush Pariksha (Children's Literature), (2012) Translation (Maithili): 1

(B) Whatever he found, in whatever condition, Gajendra Thakur made it available to society

(C) Balmandli/ Kishor-Jagat (Children's Drama - Stories - Poetry)- Gajendra Thakur 2009 50 ISBN NO.978-93-80538-21-1 29

(D) Comics are like short stories, and graphic novels are like novels

२७८. Which point best matches the argument of “Interview with Preeti Thakur, the First Maithili Picture Story Writer”?

(A) He has transcribed into Devanagari more than ten thousand inscriptions written on palm leaves and birch bark in the Tirhuta script of the Maithili language

(B) But in this, it also has to be seen that the groom and girl are not of the same Gotra and same Pravar

(C) What precautions should a writer, especially a children's literature writer, take when entering the comics genre?

(D) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning?

২৭৯. According to the section “Interview with Preeti Thakur, the First Maithili Picture Story Writer”, which statement is accurate?

(A) Answer - Nowadays, reading itself is considered good, both print and e-books

(B) Gotra Panji contains all gotras and their ancient origins

(C) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38

(D) For this work, Gajendra Thakur received threats and abuses in his mail

২৮০. What does this section most clearly suggest about Aastha?

(A) Newspaper cartoons usually consisted of one or two pictures, depicting the contemporary situation with a few sentences

(B) Doing, doing worry, days passed, now the body has become withered

(C) Both my son (Om) and daughter (Aastha) used to read Twinkle as well

(D) Purush-Pariksha (Maithili Picture Story) Preeti Thakur ISBN NO.978-93-80538-49-5 46

২৮১. Which point best matches the argument of “Interview with Preeti Thakur, the First Maithili Picture Story Writer”?

(A) What are the advantages and disadvantages of being a couple who are both creators?

(B) To ascertain the caste purity of a Brahmin, knowing the Utedh was necessary

(C) All subsequent Panji compilations are based on the above two

(D) I think this tradition, which operates on scientific principles, should be researched further

২৮২. What does this section most clearly suggest about Answer?

(A) Folk-oriented litterateurs, whether it be Dhumketu, Kumar Pawan, Kamla Chaudhary, Subhash Chandra Yadav, Jagdish Prasad Mandal, or any other, their compositions should not be neglected

(B) 1.138), the names of Kameshwar's brothers are as follows: Kameshwar, Rameshwar, Harishwar, Tripure, Tevari, Salakhan, and Godhi

(C) Answer - Yes, I used to read Nandan, the picture series in Parag, as well as Amar Chitra Katha, etc

(D) The emails related to becoming a Wikipedia admin are available for readers to see in Videha issue 351

২৮৩. In “Interview with Preeti Thakur, the First Maithili Picture Story Writer”, which statement is supported by the discussion of Kindle?

(A) If a child reads a book, whether it is a print book or on a computer/Kindle, people are happy about it

(B) Looking at it that way, a total of five people have been evaluated in this book

(C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision

(D) I also had the good fortune to visit his Delhi residence once and partake of a wonderful meal

২৮৪. What does this section most clearly suggest about Answer?

(A) In Maithili literature, 'Gonu Aan Chitrakatha' is a new type of composition, so I consider it appropriate to evaluate it properly

(B) The flood of Mithila, which becomes a disaster for the local residents, a description of this problem and government efforts has been done well

(C) Accordingly, this poet was a resident of Rudrapur village under Andharathadhi police station, and his period of presence was 1878-1952 AD

(D) Answer - It should be something children like, the pictures, and also the language

२८५. According to the section “Interview with Preeti Thakur, the First Maithili Picture Story Writer”, which statement is accurate?

(A) Various works of this type have been very important for Mithila and Maithili

(B) If that 16th or any individual falls on the maternal side (of the groom), then the right exists

(C) Graphic novels are read by both children and adults

(D) According to Kumar Vanshavali, the sons of Harshan were Shivai and Gonan

२८६. Which point best matches the argument of “Interview with Preeti Thakur, the First Maithili Picture Story Writer”?

(A) The format of Utedh proves this fact, and the words of Dharmashastra confirm it

(B) Gonu Jha and Other Maithili Picture Stories Prof

(C) Not only this, apart from creators, Videha has also published special issues on institutions

(D) In such a situation, what is the market and significance of the comics genre?

२८७. Which point best matches the argument of “Interview with Preeti Thakur, the First Maithili Picture Story Writer”?

(A) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur

(B) In these , this much is here right now

(C) By bringing out special issues on many such creators who could not get proper respect/prizes, Videha has done wonderful work

(D) We all remain busy in our own work, both of us, son, daughter

२८८. Which point best matches the argument of “Interview with Preeti Thakur, the First Maithili Picture Story Writer”?

(A) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?

(B) Along with the story of the somewhat unknown Chhechhan Maharaj, the picture story of Kalidasa and his birth in the Yadava clan, his true identity was revealed

(C) Followers of the Madhyandina branch of the Yajurveda, called “Vajasaneyi”

(D) The first effort for Google Translate was made by Gajendra Thakur in 2011, and Google approved it in May 2022

२८९. Which section is associated with Kalpana Jha?

(A) Gajendra Thakur's Kurukshetram Antarmanak

(B) The Videha Digital Library: A Boon for People Fond of Reading and Studying

(C) Editor Introduction and Dedication

(D) Interview with Preeti Thakur, the First Maithili Picture Story Writer

२९०. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of UPSC Preparation?

(A) Yes, if you see the collection of the parallel stream, it is equivalent to other literature

(B) Through the courtesy of Videha-Sadeha, a drama by Nachiketa ji, 'No Entry Ma Pravesh', has been published

(C) The need for such parallel work even in the Hindi language was expressed by some writers of that language as well

(D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available

२९१. What does this section most clearly suggest about Special Issues?

(A) This is the reason why the creation and destruction of culture take time, whereas changes in civilization happen in a shorter period

(B) Experimentalism cannot be born from an individual's wish; it is the result of natural talent

(C) It had already left behind many constitutionally recognized languages, like Manipuri, Konkani, Nepali, and even Sindhi

(D) Almost all the special issues focused on creators have now come out as print- on-demand books

२९२. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of The Videha Digital Library?

(A) Keep increasing your digital book collection, without any cost

(B) The tongue gets taste and it's also beneficial for the body

(C) The Panji determines the limits of one's own kin (swajan)

(D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

२९३. What does this section most clearly suggest about People?

(A) People will interpret it according to their own thinking

(B) Among these, the ancestors of Savarna and Vatsa are the same, hence despite being two different Gotras, marriages do not take place between them

(C) Guest editors got tired of asking for compositions; there are also examples of that

(D) At the structural level, there is an abundance of description, narrative, and details in the novel

२९४. Which point best matches the argument of “The Videha Digital Library: A Boon for People Fond of Reading and Studying”?

(A) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr

(B) I think this experiment can be more useful for children

(C) In this part, two children's dramas, twenty-five children's stories, alphabet education, and over one hundred children's poems have been given

(D) Opening the Videha site and browsing for books does take some time, certainly

२९५. What does this section most clearly suggest about The Videha Digital Library?

(A) That ripple raised in the seventh decade can still be seen touching the shores up to the blessed Preeti Thakur

(B) Accordingly, this poet was a resident of Rudrapur village under Andharathadhi police station, and his period of presence was 1878-1952 AD

(C) Samay Sakshi Thik (Very Long Story Collection)- Anmol Jha ISBN NO.978-93-80538-47-1 54

(D) Yes, miserliness could be one reason, no doubt about that

२९६. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of Buying?

(A) Buying two books for five hundred rupees, or instead, isn't it better to buy two kilos of fish or fifty rasgullas and satisfy the soul?

(B) Taking our old baggage, how long will we remain engrossed in the fantasy of building a bridge over the estuary?

(C) “Protect from water, protect from oil, protect from tight binding” - this very formula was also taught to Panjik students

(D) In such a situation, would Maithili language and literature survive or not?

२९७. What does this section most clearly suggest about The Videha Digital Library?

(A) I can't handle this thankless task." Many people are troubled by termites

(B) Therefore, there should be direct address in this relationship

(C) To be honest, the presentation of the book didn't attract me

(D) I could not understand Gajendra ji's exposition and rules regarding the technique of making a website

२९८. What does this section most clearly suggest about Videha?

(A) 3... (Translation - Children's Picture Story, Children's Literature) (1st Edition 2018, Revised Edition 2022) 6

(B) On the Videha site, along with Maithili, a collection of English books is also available

(C) Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha are especially worthy of praise by the Maithili-speaking community and translators/scholars of other languages

(D) Answer - My husband is useless at making pictures, but he sometimes gives ideas

२९९. What does this section most clearly suggest about The Videha Digital Library?

(A) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir

(B) Through the medium of picture stories, a glimpse of our forgotten culture is also obtained

(C) In Mithila, in conversations between groom-bride, mother-in-law-daughter-in- law, brother-in-law, addressing in the third person is mandatory

(D) Keep increasing your digital book collection, without any cost

३००. What does this section most clearly suggest about Another?

(A) There is no lack of writers and poets in Maithili, but worrying about the reader class is natural

(B) Another very important book is 'AN INTRODUCTION TO THE MAITHILI LANGUAGE OF NORTH BIHAR' by linguist George Grierson

(C) So, it would be appropriate to consider storylines related to folk legends like Chalan Bhadhani Dedh Bitna, Jehan Karni, Chari Batauhi, Bagiya Ka Gaachh, etc., as relevant to child psychology

(D) 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Chitrakatha' Dr

३०१. What does this section most clearly suggest about Videha?

(A) It was a very good decision by the Videha team

(B) The story after Kalit's death started revolving around the periphery of his younger son Nand

(C) Those whose households were already in trouble, how could the boys of such families even dream of school?

(D) Then, during British rule, when newspapers became prevalent, political-social cartoons began

३०२. According to the section “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is accurate?

(A) He discussed his personality and work in his literature - 'Nit Navla' by Subhash Chandra Yadav

(B) Isn't it necessary for the present youth and future generations to understand and comprehend the age-old traditional, cultural characteristics, and historical heritage of our Mithila?

(C) In the novel 'Sahasrabadhanee', the story of two generations of government servants and a father and son, struggling with the corruption pervasive in the country's government system, is told

(D) In his article, Devashankar Naveen ji has extensively referenced Daman Kumar Jha's book “Maithili Bal Sahitya”, the first researcher of Maithili children's literature, but even in those references, there is no fact about picture stories

३०३. What does this section most clearly suggest about Maithil?

(A) The credit for starting this goes to Shri Gajendra Thakur ji, and future researching sociologists will surely highlight this fact someday

(B) Due to the above reasons, with the advent of the Puranic age, the Brahmin society of India became divided into various classes based on different regions

(C) In such a situation, Maithil people definitely get thoughtful

(D) Munnaji: Apart from being a tireless creator and critic, you have also become visible as a foundational pillar of Maithili magazines

३०४. What does this section most clearly suggest about Videha?

(A) According to Kumar Vanshavali, the sons of Harshan were Shivai and Gonan

(B) Young men, as soon as they get married, start speaking in Hindi with their wives

(C) For me, the Videha site is truly like a blessing

(D) The Brahmins' original language was Sanskrit, but in colloquial speech, everyone's language was Maithili

३०५. What does this section most clearly suggest about Archive?

(A) After that, he came to Kabilpur (Laheriasarai) for the 'Sagar Rati Deep Jarae' program, along with many new books, and also got them released there

(B) If there is any kind of curiosity related to Maithili language and literature, related to the history of Mithila, related to Maithili grammar, script, dictionary, then undoubtedly the books available in the “Videha Archive” will be helpful

(C) At particular times, a book of some genre is imposed upon the readers, for which they have no attachment at all; why would that not happen even in Mangani?

(D) Videha is the first e- magazine of Maithili, which has been there from the year 2008 till now, and whose founder is Gajendra Thakur

३०६. What does this section most clearly suggest about Videha?

(A) If this is taken as authentic, then it can be said that Modanand Jha might have missed writing Sulocan and Vidyanand Jha might have missed writing Trilocan

(B) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine

(C) In that sequence, now it must be said that the history of Maithili Wikipedia is also like this

(D) Introduction to Gajendra Thakur and Preeti Thakur Like the branch of the Karmi tree, they spread, like the Puraina (water hyacinth/plant), they flourished

३०७. According to the section “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is accurate?

(A) Special Issues in Maithili Magazines (Special Reference - Theme-Based Special Issues) - Shivshankar Srinivas 14

(B) Tantra Varttika is a philosophical text in which, by describing the true facts, the purity of caste is proved, based on which religion can be expounded

(C) No need to spend money, and just browse for books on your preferred subject or genre on the Videha site

(D) Luxurious humans destroyed the earth's environment; now award-winning writers are destroying the literary-cultural environment

३०८. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of Maithil?

(A) The Millennium Year (2000 AD) was the time when webcomics gained a foothold

(B) Today, in the sixteenth year of “Videha”, 374 issues have been published so far

(C) Short, short scenes and segments have come forward in a poetic form

(D) There are more authors and fewer readers in Maithil society

३०९. Which point best matches the argument of “The Videha Digital Library: A Boon for People Fond of Reading and Studying”?

(A) Covering one part leaves another uncovered, and vice-versa!

(B) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5

(C) One flaw that I noticed on the Videha site needs correction

(D) By science in a different way, and by literature and spirituality in different ways

३१०. Which point best matches the argument of “The Videha Digital Library: A Boon for People Fond of Reading and Studying”?

(A) Another major reason is the rapid increase in the number of authors now

(B) If there is, then refute the written opinion with evidence (not with talk)

(C) Again, in the current form, some intellectuals got an order from Mithilesh Maharaja Madhav Singh in 1760 AD and got the Panjikars to create branch books (Shakha Pustak)

(D) Its editors were Shri Keertinarayan Mishra and Shri Virendra Mallick

३११. Which point best matches the argument of “The Videha Digital Library: A Boon for People Fond of Reading and Studying”?

(A) पगहल पहर गौरी पूजल... (This section contains a critique of Preeti Thakur's work)

(B) A Letter for 'Kurukshetram Antarmanak' (A Review of the Epistolary Style) - Rajdeo Mandal 21

(C) Videha Sadeha-11 (Selected compositions from issues 101 to 110 of Videha e-magazine) - Ed

(D) The first problem is the lack of space to keep books

३१२. According to the section “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is accurate?

(A) Along with the story of the somewhat unknown Chhechhan Maharaj, the picture story of Kalidasa and his birth in the Yadava clan, his true identity was revealed

(B) In the introduction and recognition of the brave original man Lorik of Saharsa-Supaul, a vision of mythological Maithil culture is seen

(C) Many times it happens that people buy a book based on its genre, title, or the author's name, but while reading it halfway, they realize that there's nothing particularly special inside the book

(D) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed

३१३. What does this section most clearly suggest about The Videha Digital Library?

(A) Apart from his literary and publishing work, even today I do not know anything particularly else about him, and it is possible that many readers like me might be in the same situation

(B) There has been no permanent place for any kind of religious fundamentalism here

(C) Such a good magazine, full of quality articles, with topics that compel you to read

(D) However, the influx of English words into Maithili is as extensive as in any other modern Indian language (MIL)

३१४. Which point best matches the argument of “The Videha Digital Library: A Boon for People Fond of Reading and Studying”?

(A) This very question forces the reader to think again and again - many things

(B) Incidentally, in one of his articles, Daman Kumar Jha considered Devanshu Vats's 'Natasha' as the first picture story of Maithili

(C) That all this kind of work has been done under the Maithili language, many people probably don't even know

(D) Bringing out so many fortnightly issues according to time is no joke

३१५. According to the section “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is accurate?

(A) It comes at the end of the novel that Garh Narikel is the first novel of a trilogy

(B) Nor have we ever spared any composition-thief on the basis of caste

(C) It is one-sided only because there is no discussion, or very little discussion, of the parallel stream that has always flowed in Maithili literature at every point in time

(D) Especially people nearing their fifties or sixties, who feel they are moving towards the final stage of life, hesitate to accumulate many books

३१६. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of The Videha Digital Library?

(A) The condition of other castes - some Yadavs, Mallahs, Dhobis, Hajjams, Pathans, Rams, Mandals, Kamars, Sonars, etc. - was even worse!

(B) On the Videha site, besides Videha, some issues of other magazines are also available

(C) It is hoped that in the future, evaluations of Videha on various topics will be conducted

(D) However, the arrival of new authors in the literary world is a matter of happiness

३१७. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of Grammar?

(A) It is in two parts, the first - Grammar, the second - Chrestomathy & Vocabulary

(B) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected

(C) From the 10th century AD until the time of India's independence, there was no means of transportation in Mithila

(D) Roughly, even understanding one aspect, everyone forms feelings according to their own intellect

३१८. What does this section most clearly suggest about The Videha Digital Library?

(A) The hobby of building a book collection is a troublesome one

(B) Gonu was a court jester, but not one who only glorified others

(C) Gajendra Thakur: So many genres means how many genres?

(D) The third special thing was that the cost of each cast segment was in the lakhs of rupees, so the company stood to lose crores potentially

३१९. Which point best matches the argument of “The Videha Digital Library: A Boon for People Fond of Reading and Studying”?

(A) The result of this indifference towards its rich traditions and heritage is that countless heritages have been and are being destroyed

(B) The medium of primary education is English and Hindi

(C) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it

(D) Articles in all three languages - Hindi, English, and Maithili - one after the other

३२०. According to the section “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is accurate?

(A) This region has undergone many changes and boundary redeterminations

(B) As far as I know, over 1500 books and magazines have been made available on the Videha site so far

(C) In the east, from many places in Purnia and Kishanganj, to in the west, the temple of mother Durga at Chamunda (Muzaffarpur) has been discussed

(D) The remaining Brahmins are called Pachbari Par

३२१. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of The Videha Digital Library?

(A) However, I believe that keeping inflections attached enhances beauty

(B) Not being in order causes inconvenience to the reader

(C) Gajendra Thakur's Maithili-English, English- Maithili, and English-Maithili Computer Dictionaries - Uday Narayan Singh “Nachiketa” 11

(D) Vibha Rani can be considered the first female playwright of Maithili literature

३२२. What does this section most clearly suggest about The Videha Digital Library?

(A) I had heard the 'Bagiya's tree' story from my grandmother's mouth during childhood

(B) He was hidden or neglected in the history of Maithili literature

(C) It seems the hobby of writing is outweighing the hobby of reading

(D) The oldest lexicons in the West were created in the Akkadian Empire, containing Sumerian-Akkadian word lists (found in Ebla, modern Syria), dating to around 2300 BCE

३२३. What makes the Videha Digital Library especially useful according to Kalpana Jha's article?

(A) It refuses to host old Maithili texts

(B) It contains only English poetry

(C) It provides free digital access to books, archives, research material, and magazines

(D) It charges high subscription fees for rare books

३२४. Which section is associated with Kirtinath Jha?

(A) The Founder of Maithili Digital Journalism: Gajendra Thakur

(B) The Village Director Who Turned the Crank: K.N.T

(C) Preeti Thakur's Gonu Jha and Other Maithili Picture Stories

(D) Stories Penetrating to the Depths of Social Disparity

३२५. What does this section most clearly suggest about The Founder of Maithili Digital Journalism?

(A) This was entirely new and the first in Maithili

(B) Videha accepts the spelling of all writers, which is why writers of every ideology and every capability have entry into it

(C) The Pioneer of Maithili Digital Journalism: Gajendra Thakur - Kirtinath Jha 3

(D) So I believe that although this book is directly about Gajendra Thakur and Preeti Thakur, it also evaluates four people from a literary perspective

३२६. According to the section "The Founder of Maithili Digital Journalism: Gajendra Thakur", which statement is accurate?

(A) The analysis of the style of the storyteller of these all stories, whatever it may be, its decision should be left to the readers, but the purpose of the composition is clear

(B) Both my son (Om) and daughter (Aastha) used to read Twinkle as well

(C) In the narrative of the novel, the use of this term has been at two important places

(D) Nevertheless, even now there is a lack of diversity in the writings

३२७. Which point best matches the argument of "The Founder of Maithili Digital Journalism: Gajendra Thakur"?

(A) These kept appearing in dreams, taking the form of Sahasrabadhanee

(B) In this way, complete introductions of various families according to Gotra were obtained

(C) I wish Shri Gajendra Thakur and 'Videha' continued progressive success

(D) Expression of new things has been done with a new perspective

३२८. Which point best matches the argument of "The Founder of Maithili Digital Journalism: Gajendra Thakur"?

(A) Every character and story compiled in the book represents the culture of Mithila

(B) The second problem was and is of acceptance: many have had to hear, 'What nonsense are you writing!' Even if it was due to quality, it was rejected because of predetermined standards

(C) Understanding the importance of the necessity of readers for a composition, he makes every possible effort to ensure the presence of readability in his composition

(D) If they do not have knowledge of Rigvedic Sanskrit, then they cannot critique my related criticism, we understand that, and nor should they

३२९. Which point best matches the argument of "The Founder of Maithili Digital Journalism: Gajendra Thakur"?

(A) Many couplets from 'Dak Vachan' must have been heard by everyone from the mouths of elders

(B) The artist Preeti Thakur ji has not only depicted this culture of Mithila through colors and lines but has doubled the beauty of her artwork by also portraying it through words

(C) The editorial board of 'Videha' is worthy of congratulations for this

(D) Timeless compositions in large numbers including Kirtilata, Kirtipataka, Purush Pareeksha, Goraksha Vijaya, Likhanavali, etc

३३०. Which point best matches the argument of “The Founder of Maithili Digital Journalism: Gajendra Thakur”?

(A) Generally, it is believed that the novel or fiction is a personal or subjective genre, and memoirs are seen and considered as a form of objective genre

(B) If you don't have the inclination to read the Mahabharata/ Buddhacharita, read Tvanchahanch and Asanjati Man

(C) This is the biggest achievement of its editor, Gajendra Thakur, and his team

(D) It is a matter of great astonishment that when someone starts a task, they develop the mentality that they were the first to start this work

३३१. What does this section most clearly suggest about The Founder of Maithili Digital Journalism?

(A) However, after Harisinghdev, it gained the status of a state record

(B) First, a pleasure-seeking bee, leaving the flower, what did it go to do on the difficult, hard mountain?

(C) As a result, the work was either lost or decayed

(D) He used to compose songs related to Ganapati, Shiva, Vishnu, Goddess Sita, Ram, Krishna, etc

३३२. What does this section most clearly suggest about The Founder of Maithili Digital Journalism?

(A) The creators themselves could not arrange the funds

(B) In the context of any society, the landscape of a progressive future takes shape from a deep evaluation of present difficulties

(C) In my view, Preeti Thakur's compositions in the picture story genre, 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Lokkatha', are successful compositions

(D) Videha started with all these objectives and achieved all its objectives

३३३. What does this section most clearly suggest about Videha?

(A) It is a different matter that the critical class often relegates women's writing to a corner of history's pages

(B) Language editing also seemed good; verbal and grammatical errors are extremely minimal. (From Videha Archive, published on the blog

(C) Initially, in terms of quality and diversity of articles, 'Videha' certainly had its shortcomings, but expecting a newly born magazine to be perfect in every way is inconsistent

(D) He called and said, “I speak the truth, I haven't seen a book like this in the last five-six years.” It felt very good to hear that

३३४. According to the section “The Founder of Maithili Digital Journalism: Gajendra Thakur”, which statement is accurate?

(A) Now, if I do not transliterate the Panji from Mithilakshar to Devanagari, then Maithili love stories of the calibre of Laila-Majnu and Heer-Ranjha would not come into Maithili

(B) Publishing any digital journal continuously for such a long time (that too in Maithili, without any advertisements) can be considered a great achievement

(C) Now many people are found saying that the Panjikars do not cooperate in giving the Panji, which is perhaps a result of the work of the Genealogical Society

(D) Nevertheless, even before the unprecedented revolution of Android mobile phones and social media began, Gajendra Thakur appeared in Maithili with the fortnightly e-magazine 'Videha'

३३५. In “The Founder of Maithili Digital Journalism: Gajendra Thakur”, which statement is supported by the discussion of Because the?

(A) The Child Who Was Afraid of Balloons (Children's Literature), (2022) 18

(B) And in this discourse of lack, Brahmins-Kayasthas were certainly included, and the entire Brahmin- Kayastha writers and politicians were also included, and they are more guilty

(C) Because the availability of books in Maithili is a major problem; even if one wishes to buy, books are not available

(D) Otherwise, their native village is Mehath, near Jhajharpur

३३६. Which point best matches the argument of “The Founder of Maithili Digital Journalism: Gajendra Thakur”?

(A) This Copyright law also punishes those people who steal material from others' books and write it in their own name

(B) The Founder of Maithili Digital Journalism: Gajendra Thakur Kirtinath Jha Creative writers or researchers in the scientific and artistic fields face two types of obstacles in publishing their works: money and acceptance

(C) In the story 'New Delhi', the pain of migration and the unbearable condition of that pain can be seen in this line: 'A family forms again, and after thirty years, I will see its result

(D) But if this rots, then where will it come from?" The meaning of saying this is: for a person who considers something like leather shoes more important than the body, what is the purpose of life's empathy in that person?

३३७. Why does Kirtinath Jha call Gajendra Thakur the founder of Maithili digital journalism?

(A) Because he wrote only print editorials

(B) Because he founded a television channel

(C) Because he restricted publication to government journals

(D) Because Videha opened a digital platform for Maithili writing and publication

३३८. Which section is associated with Lal Dev Kamat?

(A) The Internet Man of Maithili: Gajendra Thakur

(B) Gajendra Thakur's Kurukshetram Antarmanak

(C) Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries

(D) The Embodiment of Courtesy, Shri Gajendra Babu

३३९. According to the section “The Internet Man of Maithili: Gajendra Thakur”, which statement is accurate?

(A) How satisfied are you with the current young litterateurs of Maithili?

(B) This process requests the creators to fulfill the approved guidelines of their control

(C) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38

(D) 'Sangharsh' is the story of a widow who has woven the support of life in the form of her only son

३४०. In “The Internet Man of Maithili: Gajendra Thakur”, which statement is supported by the discussion of The Internet Man of Maithili?

(A) When the concept of a Panjikar did not exist, Dharmashastra scholars used to determine, based on the lineage introduction provided by the person concerned, whether they had the right or not

(B) Official receipts were printed, and donations in cash kept coming from as far as Kolkata and Patna, with which electricity connection, patia mats, and two wooden almirahs, etc. were arranged

(C) After that, I asked him - Did you find women's names anywhere?

(D) It is a matter of great astonishment that when someone starts a task, they develop the mentality that they were the first to start this work

३४१. What does this section most clearly suggest about Research?

(A) This gave me a lot of satisfaction and inspiration, after which I occasionally started writing stories, poems, and articles in Maithili

(B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering

(C) Similarly, from Misr Toli, there was Raghuvansh ji, who, along with his rustic charm, also had the style and flair for singing film songs

(D) Aksharamushtika (Children's Story - Fairy Tale Collection) Gajendra Thakur 2010 50 ISBN NO.978-93-80538-60-0 33

३४२. What does this section most clearly suggest about Gajendra Thakur?

(A) While depicting the subject matter of a royal family, has the author attempted to question the love of a stepmother?

(B) Even now, the serial publication of his novel is happening serially in Videha

(C) We do not run away from competition, from hard work

(D) After being rejected in January 2008, Gajendra Thakur requested again and expected cooperation from his team to complete the translation work

३४३. Which point best matches the argument of "The Internet Man of Maithili: Gajendra Thakur"?

(A) The next morning, a formal ceremony was organized, and this work for Maithili literature was highly praised, and Gajendra Babu was also commended for it

(B) News media is that element of mass communication through which the general public focuses on news and public relations

(C) The misconception spread by socialists that the Panji determines where marital alliances should be made is entirely opposite; in fact, the Panji is applied to determine where marital alliances should *not* be made

(D) Gajendra Thakur: So many genres means how many genres?

३४४. What does this section most clearly suggest about Videha?

(A) In response to such statements, I have said many times that it is not surprising that writers and critics cut off from their traditions say such things

(B) Apart from this, outside Mithila, this inscription has also been found in the Baidyanath temple in Kaimur district

(C) This appeal was published in Videha issue 3, 1 February

(D) It's a matter of joy that this play reflects child and female psychology

३४५. In "The Internet Man of Maithili: Gajendra Thakur", which statement is supported by the discussion of September?

(A) Playwright Shri Anand Kumar Jha and Ayushman Abhinav Anand (father and son) are also from this village

(B) Kalit's son Nand studies engineering and gets appointed to the post of Engineering Assistant in the Irrigation Department of the Bihar Government

(C) This so-called majority determines our values, conduct-thought, and laws, and it is the same that decides its dissolution

(D) Before October 2014, by September, despite fewer Maithili translations, the Maithili page reached the Wikimedia announcement stage through the successful efforts of Gajendra ji and Rajesh Ranjan ji

३४६. According to the section "The Internet Man of Maithili: Gajendra Thakur", which statement is accurate?

(A) Maithil Panji suggests that there were two different Vidyapatis: The Adikavi Vidyapati of Maithili was probably contemporary to Jyotirishwar (approx

(B) This is also one reason why Videha did not continuously give books on Kindle

(C) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37

(D) Those who cannot control the greed to be first and boast, they must provide proof

३४७. In "The Internet Man of Maithili: Gajendra Thakur", which statement is supported by the discussion of The Internet Man of Maithili?

(A) Videha and Gajendra Dhanakar Thakur Gajendra Thakur is not Videha, nor was or is Videha Gajendra

(B) The point is that even within this distance, there was a vast difference in lifestyle, food habits, and thoughts

(C) The application to the Electrical Sub-divisional Engineer for bringing an electricity line to the village was also prepared by sitting in this library by Shree Indrakant ji, Triptinarayan ji, and Lal Babu

(D) Gajendra ji has many achievements, a detailed description of which is not possible in this short article

३४८. According to the section “The Internet Man of Maithili: Gajendra Thakur”, which statement is accurate?

(A) This gave me a lot of satisfaction and inspiration, after which I occasionally started writing stories, poems, and articles in Maithili

(B) If approval is considered the start, then it is even more necessary that the work done before approval should be made public

(C) There are more authors and fewer readers in Maithil society

(D) After the Nautanki troupe disbanded, the entire village felt a void

३४९. What does this section most clearly suggest about Simple?

(A) In the review of the story collection 'Banait- Bigadait' by Subhash Chandra Yadav, a meaningful effort has been made by you

(B) cloves bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back

(C) The price of its first volume was kept at 5000 and the second volume at 12500

(D) Simple electronic and digital electronic are two types

३५०. Which point best matches the argument of “The Internet Man of Maithili: Gajendra Thakur”?

(A) But modern historians keep exposing such tendencies of Maithils from time to time

(B) “Protect from water, protect from oil, protect from tight binding” - this very formula was also taught to Panjik students

(C) There are separate texts like Vachaspati's “Sambandha-Vichara” based on this system, written considering the Panji as the basis

(D) From the top brass downwards, then further down, then further down... going down to the lowest level, but no correct answer was found

३५१. Which section is associated with Binayanand Jha?

(A) An Interview with Gajendra Thakur

(B) Gajendra Thakur's Contribution to Panji Literature

(C) Interview with Preeti Thakur, the First Maithili Picture Story Writer

(D) The Maithili Children's Poetry Stream

३५२. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

(A) Otherwise, one would have to wash one's hands of such ancient words

(B) Hence, it can be said that the name “Aryabhatt” in Genome Mapping is a wrong reading

(C) But Brahmin people kept them all completely away

(D) Hopefully, Srinivas ji will forgive me for this, and it might also provide some convenience to the reader in understanding

३५३. What does this section most clearly suggest about Panji?

(A) By the grace of his creative and contemplative talent, the continuous protection and enrichment of various genres of Maithili is being compiled

(B) The first Maithil youth who, 24 years ago, called the Internet 'Antarjal' and realized that such a dawn of the Government of India would come that we would be forced to live in Digital India

(C) Since Vidyanand Jha of Genome Mapping provided this compilation for Yognath Jha, it can be said that in this book (Panji Prabandh, Part-2), Rajeshwar for Rameshwar and Satlakh for Salakhan might be printing errors or editorial errors

(D) Biah Aaur Goralgai- The ever-changing color of humans, moment by moment, like a chameleon... and the person greedy for dowry, showing behavior like a contented person, becomes ashamed themselves

३५४. In “Gajendra Thakur's Contribution to Panji Literature”, which statement is supported by the discussion of Trilocan?

(A) It cannot be called a 'composition' in the strict sense, because there is no literary creation in it; it discusses folk tales and legends that have been heard in Mithila for a long time, accompanied by pictures

(B) The name at the fourth position in the above list is Trilocan, for which the name in Genome Mapping (at the fifth position) is Sulocan (Sunayan)

(C) People will interpret it according to their own thinking

(D) Now, they have many plans, and without getting tired, they are engaged day and night in the service of mother Maithili and will remain engaged

३५५. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) Varnit Ras (Poetry Collection)- Umesh Paswan ISBN NO.978-93-80538-71-6 64

(B) Similarly, Parameshwar Jha and Genome Mapping mention the name Salakhan, but it is not in Kumar Vanshavali

(C) “Government, I have come by train, but which vehicle did you come by that you are seated here before me?”- Vaidik ji says, joining hands to the spirit

(D) Not only that, without any expense, this magazine regularly reaches thousands of readers twice a month

३५६. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

(A) A novel, stories, children's literature, criticism, essays, or poetry?

(B) There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya)

(C) His contribution in the field of Panji is also commendable

(D) Every marriage is finalized only when the Panjikar, after checking the rights, writes that a particular girl and a particular boy are not 'Svajana'

३५७. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

(A) There is no genre of literature in which he has not written

(B) Corrections were made by hand in the relevant chapter and page (1.11) of the book, but in the introduction (p

(C) So naturally, his major contribution lies in the preservation of this script as well

(D) Videha's readers, Videha's writers, and Videha itself - all three have their own limitations

३५८. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) Therefore, considering this point, if the name Uday Bhatt is added at the third position in the first list, then the order and number of names in the first and third lists become identical

(B) Besides Tirhuta, manuscripts in Kaithi, Newari, Bengali, and other scripts are also preserved

(C) The Football Episode: There was a football team in Mahath, with more than 30 capable players; selected ones, aged 16 to 30-32; educated from matric to postgraduate, and some less educated ones as well

(D) Digital publication, in various ways, came as a solution to both these problems

३५९. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) Now whether this is called miserliness or the victory of the inner mind over the intellect and the sensory tongue over the gustatory sense depends on interpretation

(B) प्रथम गणेश पद गाओल देवता मनाओल हे.... (This section contains my own words, i.e., the editorial)

(C) What Yognath Jha ji did is a matter of copyright infringement, wherein he published a book edited by someone else under his own name

(D) Previously, three types of publication were active in Maithili: 1) The author gets his book printed with his own money and gives some name as the publisher

३६०. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) Bo Mew Bah (Translation - Children's Picture Story, Children's Literature), (2022) 11

(B) Dhirendra's lifetime, in 1994, the magazine 'Sankalp' edited by Kedar Kanan published a Dhirendra special issue

(C) Arranging content in such a short time, editing it on time, and uploading it on its web portal for its readers is no small feat

(D) One was written by Mangrauni's Panjikar Purushottam Jha (1719 AD) and is known as 'Purushottam Panji'

३६१. What does this section most clearly suggest about Panji?

(A) Gunakar Jha was appointed for Maithil Brahmins, Shankardutt for Karna Kayasthas, and Vijaydutt for Kshatriyas for this purpose initially

(B) The Creative Commons License was born in the year 2001, whose main proponents are Lawrence Lessig and Eric Eldred, and its technical advisor is Aaron Swartz

(C) In writing this, I have no hesitation that today-tomorrow, in Maithili, there is no other such magazine available where, with such ease, twice a month, a creator can see their composition getting published

(D) In Genome Mapping, possibly 'Vidhujati' was misprinted as 'Vighujati' due to typographical negligence.[3] Anyway, in the original Devanand Panji, the name was probably Vishnujati or Vidhujati

३६२. What does this section most clearly suggest about Upendra Thakur?

(A) Upendra Thakur mentions the names of Kameshwar's brothers based on Parameshwar Jha's 'Mithilatattva Vimarsha'.[8] Therefore, the name Harshan is found in the list of Mithilatattva Vimarsha and the Kumar Vanshavali

(B) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet

(C) There was panic in that company, and simultaneously, the (then newly established) Technical Secretariat also trembled, because the selection of that company had been done through global tender with the participation of Delhi

(D) The Village Director Who Turned the Crank: K.N.T. - Siyaram Jha 'Saras' The first hour (of the day), Gauri was worshipped

३६३. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) A polyglot, Thakur ji's field of work and work is so extensive that it cannot be completed in one article, and I will not be able to do it

(B) Is there any work with me at this hour?“ -”Sir, sir!

(C) 'Sahastrabadhanee' not only clearly challenges this narrow pettiness but definitely negates it

(D) There are differences in names and their numbers in these three

३६४. In “Gajendra Thakur's Contribution to Panji Literature”, which statement is supported by the discussion of Researchers?

(A) This story cannot be given historical recognition because in history and science, God is only a natural force, not a legal entity

(B) Samdiya is the first literary blog of Maithili, which Gajendra Thakur created in 2004

(C) Incidentally, readers should also know that in the same village as Gajendra Thakur ji, there was also a creative couple, Gopal Jha 'Gopesh' and Prabhavati Jha, much before his time

(D) Researchers on the Mandar lineage will determine how reliable the following list is: | Sr

३६५. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) In the initial phase of the internet, under the circumstances then, mainstream writers might have considered it a secondary medium, and not now

(B) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion

(C) Writing a story is like making a small niche or window in this mountain or carving a small figure, whereas novel writing is the work of carving a cave or dome in this mountain

(D) A four-year-old child who does not even know letters can also understand the story through the medium of pictures

३६६. In “Gajendra Thakur's Contribution to Panji Literature”, which statement is supported by the discussion of Gotra?

(A) Therefore, for an individual up to seven or eight generations earlier, a separate identity based on their residential village name was created under the associated gotra, and that village was called their 'Mul' (root)

(B) Special Issues in Maithili Magazines (Special Reference - Theme-Based Special Issues) - Shivshankar Srinivas 14

(C) Dushan Panji (Year 2023) In addition to these three volumes, he also made digital copies of the manuscripts available for public use on the Videha website

(D) The work of bringing books/articles/poems/ghazals, etc., of many writers like Shefalika Verma, Jagdish Chandra Mandal, Ashish Anchinhaar, Sharadindu Chaudhary, Arvind Thakur, Kalikant Jha “Buch”, Kailash Kumar Mishra, Gangesh Gunjan, Dr

३६७. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

(A) The present author has noticed some factual errors in Genome Mapping, which have historical significance

(B) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone

(C) Fly Come Back Again Tada!, (Children's Literature), (2022) 33

(D) Govind Jha's list, the names Dharajati, Brahmajati, and Sripujati (Tripurajati) are absent, which are present in the other two lists

३६८. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

(A) Govind Jha's list can be called erroneous and incomplete in light of the other two lists, some points need consideration

(B) A Letter for Kurukshetram Antarmanak (A Review in Epistolary Style) Rajdeo Mandal Dear Friend, I got the good opportunity to read your lengthy book “Kurukshetram Antarmanak”

(C) Then he said - Now write down the names of the next generation

(D) Govind Jha's list both names appear, i.e., Trilocan and his son Sulocan

३६९. In “Gajendra Thakur's Contribution to Panji Literature”, which statement is supported by the discussion of Panjikar?

(A) He has been successfully operating the Maithili e-magazine Videha for about sixteen years

(B) The second, known as 'Devānand Panji', is famous by the name of Kakraur's Panjikar Chhoti Jha

(C) Many might express this doubt: how many people would actually benefit from an effort like Gajendra ji's?

(D) The first digital library of Maithili was started by Videha in the year 2008

३७०. In “Gajendra Thakur's Contribution to Panji Literature”, which statement is supported by the discussion of Mul?

(A) Many must have understood that Kalidasa was a Karna- Kayastha

(B) Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine - Rabindra Narayan Mishra 15

(C) After the fall of the Karnata dynasty in Mithila, Rajpandit Kameshwar Thakur of the Khuaraade Jagatpur Mul became king

(D) Thakur's effort is praiseworthy, a courageous step, and a novel experiment

३७१. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

(A) Because the availability of books in Maithili is a major problem; even if one wishes to buy, books are not available

(B) A Bengali person as an English teacher, how backward were we that in our cultural capital, Darbhanga, no Maithil English teacher was found for Jhingur Babu

(C) Whether called a disaster or a devastation for Mithila, hearing the word 'Flood', all the people uprooted from the interiors of Kosi, Kamala, Balan, Gandaki, Bagmati, and Kareha start to tremble

(D) He himself belongs to the Mandar lineage, so this list might have been traditionally preserved in his family

३७२. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

(A) This important Devanand Panji was published by Gajendra Thakur along with two other scholars, Nagendra Kumar Jha and Panjikar Vidyanand Jha, in 2009 AD under the title “Genome Mapping (450 AD to 2009 AD) - Mithila Ka Panji Prabandh”

(B) The way the operator and editorial board have kept this endeavour running continuously for so many days is not only commendable but also astonishing

(C) And in the year 2008, the first original Maithili picture story “Gonu Jha Aan Maithili Chitrakatha” was published by Shruti Publication, Delhi, whose author is Preeti Thakur

(D) There are twenty gotras among Maithil Brahmins, with the majority of people belonging mainly to the following seven gotras: 1

३७३. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

(A) On the main page of Kurukshetram Antarmanak, a picture of Sahastrabadhanee has been given

(B) In 1968 CE, the magazine 'Aakhar' published from Calcutta came out as a special issue on Rajkamal Chaudhary after his death (19 June 1967)

(C) So, the number twelve is either erroneous or a printing mistake

(D) Sita ji's marriage happened on Agahan Shukla Paksha Panchami; the result is before us

३७४. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

(A) References: 1) Binyanand Jha, Mithila Ki Saraswat Sushma, Delhi (2007 AD), p

(B) Ilarani Singh has also written plays, they are translated, not original

(C) Many of us were happy that our language was given legal existence

(D) Therefore, discussion of such festivals is necessary for the modern generation

३७५. What does this section most clearly suggest about Shivai?

(A) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta

(B) There are some gross differences in their sacraments

(C) Naturally, the articles included in this book are based on this division

(D) It comes at the end of the novel that Garh Narikel is the first novel of a trilogy

३७६. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) Therefore, the first step of marriage must have been the decision of right

(B) According to the present author, the name Sripujati (serial no

(C) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal!

(D) Francis Buchanan, in his Bhagalpur Report, states that the Pandits of Mithila use Devanagari texts

३७७. In “Gajendra Thakur's Contribution to Panji Literature”, which statement is supported by the discussion of Tirhuta and the?

(A) This includes materials like the inscriptions of the Basaithi temple, lists of scholars from Mithila who were proficient in mantra and yantra, etc., all written in Modanand Jha's own hand

(B) The lexicon assimilates indigenous vocabulary along with foreign (deshaj) terms

(C) The expression of Mithila's folk life has been achieved through these picture stories

(D) In describing the genealogy, each page has two columns; the left column is in Tirhuta and the right column is its Devanagari transliteration

३७८. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

(A) Finding a meaningful interpretation of Haiku is extremely difficult, but I understand that if such Haiku are written, then all the children who speak Maithili with their mother, family, and relatives will definitely understand them

(B) If I may use a slightly miraculous analogy here, it can be said that just as Hanuman ji brought the entire Sanjeevani mountain, he similarly made available to society whatever he found for further research

(C) Gajendra Thakur's Contribution to Panji Literature Binayanand Jha Gajendra Thakur's contribution to the language, literature, and cultural field of Mithila is significant

(D) In 2008, a children's literature composition in Maithili was created by the proficient critic of Maithili, Mr

३७९. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) There are textual variations in the folk verse, so the line I have taken also has another version, but the text given in the book appealed to me more

(B) This exceptional team's football ground (on the bank of Balli-Pokhar - northern part) was suddenly usurped at gunpoint in Mahath

(C) No other person like Gajendra Thakur is visible to me who has done so many different types of work

(D) For example, both names Trilocan and Sulocan are present there

३८०. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) Sahastrabadhanee: In My View (Some Comments) Arvind Thakur [1] “Sahastrabadhanee” basically tells the story of the gradual development (evolution) of four generations of a family

(B) A hundred salutes to the virtuous memory of Kripanand ji, the man of glory who, turning the pages, equipped his village, his district- surroundings, and the country with strong pillars and supports

(C) According to the present author, this compilation likely occurred between 1309 AD and 1324 AD

(D) Before this, the original Panjis were made uniformly

३८१. In “Gajendra Thakur's Contribution to Panji Literature”, which statement is supported by the discussion of Utedh?

(A) In this way, after reading both picture storybooks, it felt that these stories gain historical importance

(B) Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture - Dr

(C) How necessary it was for women's names to be in the Panji - today's sociologists know this

(D) 242), the genealogy (Utedh) was provided by Vidyanand Jha

३८२. What does this section most clearly suggest about Panji?

(A) Those whose households were already in trouble, how could the boys of such families even dream of school?

(B) Possibly, in Devanand Panji, the name was Harishwar for Harshan (Harishan, or Harishen)

(C) Maajh Aanganme Katialael Chhi (Ghazal Collection)- Munnaji ISBN NO.978-93-80538-76-1 70

(D) In Genome Mapping, among the two sons of Salakhan, Shivai and Bhattgonaee, the three sons of Shivai are mentioned - Kumar Prabhakar, Shrikar, and Sudhakar

३८३. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) Govind Jha, Atitalok, Akhiyasal Publication, Lalganj, Madhubani, Patna, 2005 AD, p

(B) Nit Naval Subhash Chandra Yadav (2022) Nit Naval Subhash Chandra Yadav (Mithilakshar) 33

(C) Genealogical Mapping (Mithila's Panji- Prabandh)- Part-2- Gajendra Thakur, Nagendra Kumar Jha and Panjikar Vidyanand Jha ISBN NO

(D) It is said in the Smritis that those with whom one does not have the right to marry are called Svajana

३८४. What does this section most clearly suggest about Panji?

(A) But you, apart from this, give space to everyone-what thought does this express?

(B) A total of two hundred copies each were printed, and 150-150 copies were given to Panjikar Vidyanand Jha ji, which he could sell himself, and he did sell them

(C) 51 3) For Yognath Jha 'Sindhu' edited Panji Prabandh, Part-1 (Ankit Prakashan, Darbhanga, 2010 AD, p

(D) But in this, it also has to be seen that the groom and girl are not of the same Gotra and same Pravar

३८५. According to the section “Gajendra Thakur's Contribution to Panji Literature”, which statement is accurate?

(A) Despite such an important publication, the general public is generally deprived of benefiting from it

(B) He called him and gave him the hotel's address, and he came to meet us the next evening

(C) When the concept of a Panjikar did not exist, Dharmashastra scholars used to determine, based on the lineage introduction provided by the person concerned, whether they had the right or not

(D) A polyglot, Thakur ji's field of work and work is so extensive that it cannot be completed in one article, and I will not be able to do it

३८६. What does this section most clearly suggest about Gajendra Thakur's Contribution to Panji Literature?

(A) Utedh: From Utedh Panji, knowledge of the termination of sapinda (same lineage) relations is obtained - mention of six ancestors is found

(B) The first problem is the lack of space to keep books

(C) It is very likely that the makers of the first and third lists made an error in writing or reading one name, causing the other to be omitted

(D) Covering one part leaves another uncovered, and vice-versa!

३८७. Which section is associated with Jagdish Chandra Thakur 'Anil'?

(A) What is Panji-Prabandha?

(B) The Embodiment of Courtesy, Shri Gajendra Babu

(C) Mithila Mihir and Videha Web Magazine

(D) The Internet Man of Maithili: Gajendra Thakur

३८८. According to the section “What is Panji-Prabandha?”, which statement is accurate?

(A) Every girl or boy is in the sixth position from certain individuals; all those Chhathis have equal authority, only the direction is given to look - paternal line or maternal line

(B) I will come again to this world, to the rule of the distant land of in-laws

(C) Later, with the advent of the Puranic age, the Brahmin society of India was divided into ten different classes based on different regions: 1

(D) Ultimately, losing to circumstances, he goes to the refuge of magic-mysticism and rituals

३८९. Which point best matches the argument of “What is Panji-Prabandha?”?

(A) Katyayan The remaining thirteen gotras are as follows: 1

(B) Father was honest; those contractors and engineers threatened to crush him with a roller, threatened to kill the children

(C) "Kaushalya Rani and also Sumitra Rani wrote the Kohbar

(D) The entire volume is printed in parallel in Devanagari and Mithilakshar scripts

३९०. Which point best matches the argument of “What is Panji-Prabandha?”?

(A) Due to the lack of knowledge of this script, support for the preservation of these books was decreasing, so transcribing the Panji written in Tirhuta and transliterating it into Devanagari was necessary

(B) A Bengali person as an English teacher, how backward were we that in our cultural capital, Darbhanga, no Maithil English teacher was found for Jhingur Babu

(C) And the fact that this facility became available to everyone in literature so easily, for that, everyone should give their blessings and good wishes to this son of Mithila

(D) In his article, Devashankar Naveen ji has extensively referenced Daman Kumar Jha's book “Maithili Bal Sahitya”, the first researcher of Maithili children's literature, but even in those references, there is no fact about picture stories

३९१. According to the section “What is Panji-Prabandha?”, which statement is accurate?

(A) For this reason, it is possible that some lines of this book may not seem conventional to the reader

(B) The story is from today's Madhubani district, which in those days wasn't a district, but a subdivision, and its condition, to borrow a phrase, was 'a shivering city - Madhubani'

(C) Gunakar Jha was appointed for Maithil Brahmins, Shankar Dutt for Karna Kayasthas, and Vijay Dutt for Kshatriyas

(D) After the advent of Videha, change has come in all this; who can deny this

३९२. Which point best matches the argument of “What is Panji-Prabandha?”?

(A) Jatukarna Among Karna-Kayasthas, there is one gotra, 'Kashyap'

(B) While progressing with speed, the hints of all things have come, and the condition and direction of that ancient time are naturally reflected

(C) College in 1969-70, had received the title 'Saras' from Suman-Kiran- Madhup ji)

(D) The Devanand Panji is said to be still preserved by his descendant, the late Modanand Jha, Panjikar of Shivnagar (Purnia), in his family

३९३. In “What is Panji-Prabandha?”, which statement is supported by the discussion of Upanayana?

(A) The question is proper, and its brief answer is this: if due to lack of knowledge, errors related to language and grammar are found, it is my request that the enlightened readers refine them and read

(B) In the 1942 AD movement, Panchanan Jha and Puran Mandal together sacrificed their lives in Jhajharpur, but that was not recorded; in 2009 AD, Jagdish Prasad Mandal made that event the basis of his story 'Pachhtaba'

(C) There are some differences in the rituals and procedures for various sacraments like Upanayana (sacred thread ceremony), marriage, etc., between these two types of Brahmins

(D) The surprising thing is that all this information is contained in one line

३९४. According to the section “What is Panji-Prabandha?”, which statement is accurate?

(A) Maharashtriya Maithil Brahmins are primarily followers of two Vedas: 1

(B) In conclusion: Preeti ji's new experiment, novel thinking, and presentation of multi-dimensional subject matter are commendable

(C) Seeing the reviews of Subhash ji's stories 'Kaniya-Putra', 'Banait-Bigadait', and 'Drishti', the incessant conflict of the condition of the times becomes present

(D) Along with that, the development and radiance of the daughter-in-law of the clan, Preeti, provides a different kind of happiness and satisfaction

३९५. What does this section most clearly suggest about Whatever?

(A) Here, bread meant millet, khesari, rice, groundnuts, maize, etc., there, it was pure wheat's delicacy - whether eaten as rice or wheat!

(B) Whatever has been learned from this book so far, I am sharing

(C) In 1999 CE, the Bharati-Mandan magazine edited by Kedar Kanan published a special issue focused on Yatri ji

(D) Today, in the sixteenth year of “Videha”, 374 issues have been published so far

३९६. According to the section “What is Panji-Prabandha?”, which statement is accurate?

(A) Brahmins, Kayasthas, and Kshatriyas were all equally included in their respective Panjis

(B) In my opinion, this is not a matter of dispute but a subject for research

(C) In Mithila, it has a uniform pattern, a separate script for writing (Tirhuta script), and at least 10 types of information about the boy or girl's side are available

(D) For example, in the picture story from Moti Sayar to Mira Saheb, the storyline changes abruptly, which seemed like a summary

३९७. In “What is Panji-Prabandha?”, which statement is supported by the discussion of Panji?

(A) Change: During the time of Maharaja Madhav Singh, Shakha Panji began, and divisions like Shrotriya etc. occurred

(B) The erudite story writer's second collection is 'Maithili Chitrakatha', which describes a total of prominent stories

(C) 7.84) and “a pipe attached to the elephant's mouth” (Kurukshetram Antarmanak, p

(D) The perspective of this novel is not like that, but in the protagonist Arunee's victory over death, the invocation of Sahastrabadhanee's inspiration has been done

३९८. What does this section most clearly suggest about Panji?

(A) In other words, they understand that it's not “worth it”

(B) Gajendra Thakur ji is primarily a heritage activist who is always engaged in the work of preserving and promoting Mithila's heritage

(C) Patra Panji mentions the original village (Mulgram); this has been in practice for about 500 years

(D) Videha also has its own set of rules and methods

३९९. Which point best matches the argument of “What is Panji-Prabandha?”?

(A) Genealogical Mapping (450 AD to 2009 AD) - Mithila's Panji Prabandha - Part-2 (Year 2012) 3

(B) There are twenty gotras among Maithil Brahmins, with the majority of people belonging mainly to the following seven gotras: 1

(C) Even after our death, these 'Raktabeej' (demon seeds) will keep our objectives moving forward

(D) Unlike in other books, one does not find articles from a single homogeneous group of litterateurs

४००. In “What is Panji-Prabandha?”, which statement is supported by the discussion of Brahmins and Maithil Brahmins?

(A) A simple question may arise in the reader's mind: are the editor of Videha or the people associated with it knowledgeable in all these scripts?

(B) Readers can see the pictures of these heroes in her picture books

(C) In that godforsaken inspection building, there were only two nominal guards sitting outside, lost in their own world

(D) Brahmins and Maithil Brahmins: The division of Brahmins in India first occurred based on the Vedas, such as Samvedi, Yajurvedi, etc

४०१. In “What is Panji-Prabandha?”, which statement is supported by the discussion of Earlier?

(A) Place - The government inspection building complex on the Hajipur side of the (under-construction) Gandhi Setu

(B) Many must have understood that Kalidasa was a Karna- Kayastha

(C) Earlier, everyone used to keep their own records of their ancestors and marital relations

(D) If somewhere a question-like thing appears, it would also appear that that question is for the convenience of some previously present/established answer or for renewal

४०२. Which section is associated with Dr. Kailash Kumar Mishra?

(A) Maithili Picture Stories

(B) Special Issues in Maithili Magazines

(C) Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture

(D) The Maithili Children's Poetry Stream

৪০৩. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Devanagari?

(A) “Protect from water, protect from oil, protect from tight binding” - this very formula was also taught to Panjik students

(B) Since the authentic transliteration of the book is in Devanagari, it acts like a life-giving herb for ignorant readers like us

(C) Nevertheless, it is a unique, important, and extensive (with detailed genealogy) work of its kind

(D) But looking at the caste structure of North Bihar, the population figures related to Maithili tell a true story

৪০৪. What does this section most clearly suggest about Mul?

(A) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected

(B) To understand the facts, however, reading the entire book is necessary

(C) Any Maithili magazine or institution that has contacted Videha for website creation, magazine registration, etc., and it has not been provided to them, has not happened

(D) The Brahmins' original language was Sanskrit, but in colloquial speech, everyone's language was Maithili

৪০৫. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) After 2016, many translations by Preeti Thakur have come, and along with that, many women have become involved in translating picture stories

(B) In what forms the dowry-greedy person is hidden in society today, and what deceitful tricks they are playing, is understood from this story

(C) Videha Sadeha-10 (Maithili Essay, Article and Criticism) (Selected from issues 51 to 100 of Videha e-magazine) - Ed

(D) Based on this kind of information, the period of various scholar Brahmins can also be determined

৪০৬. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) We do not run away from competition, from hard work

(B) From this collection, the introductions of various branches of the same family settled in different villages were brought together

(C) Updating and Digitizing the Panjis of All Castes of Mithila - Many Ojadhs have been digitized by Gajendra Thakur, but much still remains

(D) We all give space to everyone, so readers increased, and Maithili was saved from becoming extinct

৪০৭. What does this section most clearly suggest about Ninth Chhathi?

(A) By doing a logical analysis of the drama's four waves, Gajendra ji attempted to change the form of criticism

(B) Maithili's first free digital library is on Videha, and about 1500 books are available on it

(C) The girl's maternal grandfather's great-great- grandfather - Ninth Chhathi 10

(D) On the bank of Yamuna, the ghat is charming; the traveler stays at many places

৪০৮. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) In Garh Narikel, the types of trees-plants, fruits, grains, and vegetables are more numerous than the human species

(B) Based on this, the Tirhuta script can be widely promoted and propagated; Maithili can get a place in UNESCO's list of rare intangible languages

(C) In total, there are Gotras among Maithil Brahmins

(D) If it is considered Gajendra Babu's autobiography, then possibly it would not be an exaggeration

४०९. What does this section most clearly suggest about Chhathi?

(A) Any girl or boy is in the sixth position from their 16 ancestors (combining paternal and maternal lines) - these are called Chhathi (the sixth ones)

(B) Seven Gotras are well-organized, well- known, and in majority

(C) So please understand the same rule applies to this book as well

(D) It seems dawn has broken From the dew, the morning has started again Without preparation" (Kurukshetram Antarmanak, p

४१०. What does this section most clearly suggest about Shri Mahesh Thakur of the?

(A) He was possibly the son of Shri Mahesh Thakur of the Barber caste of Bisphi village

(B) He does not think at all about the consequence of the defect

(C) Research-Essay-Criticism Part Two (Kurukshetram Antarmanak-2), (2014) 28

(D) If it's stored in your file, you can take out a book and start reading whenever you feel like it, anywhere, anytime

४११. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Brahmins and Maithil Brahmins: The division of Brahmins in India first occurred based on the Vedas, such as Samvedi, Yajurvedi, etc

(B) The tradition of telling and listening to tales and fables has been going on in Mithila since ancient times

(C) I had sent him my first poetry collection *Uchari Baisu Kaua*, which was published from Guwahati in 2010

(D) In “Vachaspatya” Kosha, eleven meanings are given for Gotra - mountain, name, knowledge, forest, field, Kshatra, group, wealth, path, increase, and lineage of sages

४१२. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) In the year 2009, after the demise of respected Jayakant Babu, I had written a memoir about him

(B) Patra: Patra Panji has been in practice for about 500 years

(C) In this way, after reading the stories of Galpa Guccha, it is understood that the real form of present-day problems has been revealed

(D) The use of the internet for the internet, felt good

४१३. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Research?

(A) So, when the responsibility for the complete supervision of that mega project was handed over to Bhavanand Babu, (I remember - I was also posted in Patna then) he told the then Chief Minister (Dr

(B) Seeing these cards, it also becomes clear that it was wrong on a moral level as well

(C) Quantitatively, Maithili literature is considered ahead of Bhojpuri, but from a quality perspective, Bhojpuri is much more refined

(D) How to correct the Panji, what its form should be in the present time, and solutions to various curiosities are possible through research on many Panji books and manuscripts

४१४. What does this section most clearly suggest about Gotra?

(A) Its meaning being the writer's or editor's fault is not the matter, because I myself have already created a tradition by writing reviews of the poetry of Saraswat and Vishnukant Mishra

(B) Beautiful Picture Stories for Children Durganand Mandal Mrs

(C) The use of Gotra in the sense of lineage or family first occurs in the Chhandogya Upanishad

(D) Previously, three types of publication were active in Maithili: 1) The author gets his book printed with his own money and gives some name as the publisher

४१५. What does this section most clearly suggest about Panjikar?

(A) So much so that humans, having descended lower than birds, small birds, insects, and moths, have become thether (completely crushed/hollow)

(B) Asvajanyapatra means a certificate given by the Panjikar that the groom and bride are not Svajana

(C) It was necessary to arrange the palm leaves in proper sequential order before scanning, which wasn't done, so a coherent manuscript of any material is not available

(D) Like Madhushravani or Kojagara, Sama- Chakeba is not a festival of any particular caste; rather, it represents the entire Mithila

४१६. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Pravar?

(A) However, the arrival of new authors in the literary world is a matter of happiness

(B) The drama is full of readability as well as dramatic quality

(C) Pravar - Mention of Pravar is found in the Vedic era in the Ishtis named Darsha and Paurnamasa

(D) The story 'Gandharv Letterbam' starts with this sentence: 'Giving respect to others became his thought, giving respect to his feelings

४१७. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Gotras?

(A) My father was an Executive Engineer in the Bihar Government; he passed away during his tenure

(B) He has an authentic and serious book titled “Dushan Panji”, which Gajendra ji edited with the cooperation of an expert Panjikar

(C) In total, there are Gotras among Maithil Brahmins

(D) In the Panji, there are details of hundreds of inter-caste marriages, and that too between Brahmins and Dalits

४१८. What does this section most clearly suggest about Mul?

(A) I hope that in due course, more and more creators and social workers will keep getting associated with this magazine and contribute their own efforts to make it even more useful

(B) Anand's marriage to a Charmanrini is also noteworthy." Whether Brahmins eat Shrotriya or so-called Jaibari, there are no special privileges or special bonds for anyone

(C) In the later period, the Khanam branch of the Phanandah Mul came to be counted among the so-called high lineages as the 35th Mul

(D) Similarly, Videha used to have many names of editorial assistants; now that is mostly absent

४१९. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) In Mithila, it has a uniform pattern, a separate script for writing (Tirhuta script), and at least 10 types of information about the boy or girl's side are available

(B) Possibly, in Devanand Panji, the name was Harishwar for Harshan (Harishan, or Harishen)

(C) Seeing this scheme of Videha and the articles, stories, poems, etc., of various kinds of writers published in its new issues, I also got inspiration, and it happened that I should also write something in Maithili

(D) This experience of mine got a place in an issue of 'Mithila Darshan', whose title was - 'Sakhi Ki Poochhasi Anubhav Mor?' Some people had read it and had also encouraged me

४२०. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) But you, apart from this, give space to everyone-what thought does this express?

(B) If they were not preserved in books, the next generation would remain ignorant of these systems

(C) A Look at Preeti Thakur's Both Picture Story Books Dharendra Kumar The first picture story published in Maithili literature was encountered through Umesh ji

(D) If ever in any era a storm of casteism arose here, the sentiment of hatred did not find a place here

४२१. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Preeti Thakur has introduced her immense talent

(B) Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchapravar

(C) They would hold a meeting at school the next day, invite officials and office bearers of the institution, and receive it in that ceremony

(D) The well-known ancestors of Rishi Shonak are called Pravar among Maithil Brahmins, meaning the composers of the hymns of the Rigveda are the Pravars

४२२. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) An expert was hammering and chipping at those solidified chunks, checking the edges and testing the 'temper'

(B) Utedh: From Utedh Panji, knowledge of the termination of sapinda (same lineage) relations is obtained - mention of six ancestors is found

(C) I used to think that this person must be some big name in the contemporary Maithili literary world, but I had not seen him on any other platform

(D) Dhangi Baat Banebaak Daam Agoobaar Pene Chhan (Rubai, Kata and Ghazal Collection), (2014) 29

४२३. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Hunger, and the waves of the mind arising due to hunger, and because of that, where and where a person migrates to, and how at that place too, frost falls on hope

(B) Vaidika Vishvambhara, from Mandor - Vaidika Vishvambhalara, Kamala suto Krishnideva Maho Gunakarau (109/04) Vaidika (109/04) Pitamvara:, from Mandar - Bhairava ddau

(C) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it

(D) Seven Gotras are well-organized, well- known, and in majority

४२४. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Introductions of Brahmins?

(A) Introductions of Brahmins from 167 Muls are found in Mithila

(B) Gajendra Thakur is one of the three editors of the first computer-based dictionary of Maithili

(C) Such a book is not found in any country, sect, or class in the world

(D) Books on all the racks, books on the headboard, cartoon-filled books tiredly piled under the bed, heaps of books on top of the almirah

४२५. What does this section most clearly suggest about Written?

(A) Shree Chandranath Mishra 'Amar' (Sanskrit-Hindi teacher), teachers for all subjects were similarly one more excellent scholar than the other!

(B) All these matches and the championship were held at the Tibdebal School ground in Jhanjharpur

(C) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere

(D) Tvanchahanch and Asanjati Man (Song- Composition) Gajendra Thakur 2009 50 ISBN NO.978-93-80538-20-4 23

४२६. According to the section "Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture", which statement is accurate?

(A) In "Vachaspatya" Kosha, eleven meanings are given for Gotra - mountain, name, knowledge, forest, field, Kshatra, group, wealth, path, increase, and lineage of sages

(B) This book seemed very good at places and very technical at many others

(C) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12

(D) Gajendra Thakur Ji, who is continuously engaged with life and soul for the preservation and enrichment of his mother tongue Maithili

४२७. In "Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture", which statement is supported by the discussion of No Chhathi?

(A) No Chhathi has special privileges from the words of scripture

(B) If the skin of the feet rots, then new ones will come

(C) This village is home to the late Gopalji Jha 'Gopesh' and his wife, the late Prabhavati Jha

(D) The story seems like a mirror of today's society

४२८. What does this section most clearly suggest about Dushan Panji?

(A) For the sake of practice, parrot-like repetition began

(B) Comics are meant for children, but children are often stopped from reading comics

(C) Videha was able to generate trust among all, and included those people who kept getting connected to Videha over various periods and gave it strength

(D) Nand's transparent thinking, talking directly with his wife, not addressing in the third person

४२९. Which point best matches the argument of "Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture"?

(A) Videha Sadeha-7 (Maithili Poetry) (Selected from issues 51 to 100 of Videha e-magazine) - Ed

(B) It bears a Buddhist mantra, which Buddhists used to recite on the occasion of consecrating the image

(C) Gangesha Upadhyaya - Chhadan Chhadan, Udayanacharya - Nanaotivar Nanaoti (Karian, Samastipur), Mahesh Thakur's maternal side Rud Jha in Kashyap Gotri Sakradhi Mul

(D) In 'Badka Sadak Chhah Lan Bala', a sequential description of Mithila's development has been given

४३०. In "Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture", which statement is supported by the discussion of Dushan Panji?

(A) In my opinion, no kind of criticism or review can be written on this work, at least I am not qualified to write a review of it

(B) Nevertheless, after reading your book, I consider it a kind of duty to inform you of the thoughts that arise in my mind

(C) Its complete excavation is not even possible; nevertheless, the storyteller will definitely make an effort

(D) But the most ancient Greek lexicon, by Apollonius the Sophist (1st century CE), lists Homeric word definitions and meanings, providing an example

४३१. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) In this way, the noble tradition of the Panji suffered great harm due to many misconceptions surrounding it

(B) The Founder of Maithili Digital Journalism: Gajendra Thakur Kirtinath Jha Creative writers or researchers in the scientific and artistic fields face two types of obstacles in publishing their works: money and acceptance

(C) One such tradition has been the Panji Prabandh, which when started included Brahmin, Karna Kayastha, and Kshatriya societies, but in the present time, it has survived only among Brahmins and Karna Kayasthas

(D) In 2008, the Reserve Bank of India, under its financial education series, had original Hindi picture stories translated into Maithili, the translator being Dr

४३२. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Despite great care, somewhere or other, conjunct consonants might appear in their original form (like the halant remaining in the initial and middle characters)

(B) There are some people who are very afraid of Dushan Panji, its discussion, and research

(C) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur

(D) Although after the announcement of a special issue by Videha, two or three writers have also passed away, Videha's primary objective is to publish issues focused on living writers

४३३. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Smritis?

(A) There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya)

(B) That is, according to scriptural rules, the boy has the marital right to the girl

(C) After entering high school and college, students themselves read stories, understand them, appreciate their essence, and also narrate them to others at the right time

(D) Such a selfless servant of Maithili is truly an invaluable gem of Mithila

४३४. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Asvajanyapatra?

(A) Indeed, folk art portrays the contemporary folk life, just as folk songs, folk dances, folk language, etc., provide knowledge of the society's form at that time

(B) This calculation is based on Grierson's estimate and the population growth in Bihar over the subsequent 8 decades

(C) Asvajanyapatra: It is said in the Smritis that those with whom one does not have the right to marry are called Svajana

(D) That you say, 'I have kept no concern with anyone'." Rag Baidehi Bheravi- In this story, light has been shed on the life of an artist

४३५. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Videha Sadeha-12 (Selected compositions from issues 111 to 115 of Videha e-magazine) - Ed

(B) The accompanying letter said that these should reach the hands of discerning readers

(C) However, after Harisinghdev, it gained the status of a state record

(D) Gajendra Thakur is also preserving the Kaithi script, just like Tirhuta

४३६. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) Govind Jha's list can be called erroneous and incomplete in light of the other two lists, some points need consideration

(B) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed

(C) Early Japanese attempts like the 682 CE Nihon Shoki glossary of Chinese characters and the oldest extant Japanese lexicon, the Tenrei Bansho Meigi (835 CE), were also significant efforts

(D) Broadly, the first five are called Pancha Gauda and the latter five are called Pancha Dravida

४३७. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Panji?

(A) The link with the ancient Panji would be broken

(B) In that godforsaken inspection building, there were only two nominal guards sitting outside, lost in their own world

(C) It also printed summarized news about Maithili activities

(D) Munnaji: Any specific activity or incident that increased your anger towards Brahmins or Brahminism and your attachment towards non- Brahmins?

४३८. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Currently, according to Dharmashastra, there is a single system for Shrotriya-Yogya-Panjibaddha and so- called Jaebar, nothing different

(B) In the parallel stream, you can see the criticism issue of Videha; there is its own critical theory here

(C) I am indebted that Gajendra Babu wrote a review on this book

(D) I told them whatever I knew about Gajendra Babu's personality and work

४३९. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) If they are not careful, then in time society should be informed of this situation, and society will prepare new individuals to carry out the responsibility

(B) Khali Kamra (Story Collection) - Prasanna Kumar Acharya ISBN NO.978-93-80538-40-2 94

(C) A Comprehensive Conversation with the Multi-Genre Creator and Young Journalist Shri Gajendra Thakur ji by the Young Representative Very Long Story Writer and Critic Munnaji

(D) In 'Badka Sadak Chhah Lan Bala', a sequential description of Mithila's development has been given

४४०. What does this section most clearly suggest about Panjikar?

(A) While reading the book, many kinds of thoughts kept coming

(B) This novel is divided into thirty- four waves

(C) From poetry gatherings to symposiums on various subjects also happened through e- medium

(D) The giver of the 'Asvajana Patra' was called Panjikar

४४१. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Later?

(A) Later, Pravar was also called 'Arsheya' - meaning related to the Rishi (Rigveda 9/97/51)

(B) References: 1) Binyanand Jha, Mithila Ki Saraswat Sushma, Delhi (2007 AD), p

(C) But where does the aspect of vision and insight come from?

(D) It is clear that this would also include the compilations done by his descendants after the Devanand Panji

४४२. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Shrotriya people are also called Pubari Par (eastern side) and the rest Pachbari Par (western side)

(B) Whatever information and experience I have about Gajendra Thakur is through Videha, and I am sharing that with the readers

(C) Bharadwaj - Ekahara, Vilvapanchak (Belaunch), Deyam, Kaligam, Bhutahari, Godhar, Godhuli

(D) Possibly, that period also gave me time and determined my direction

४४३. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Go on, get out!...“ Saying this much, the Saheb started walking towards the phone placed on the table in the other corner of the room, but just then, a third person also entered the room. -”Sir, Sir!

(B) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance

(C) That is, democracy fails to provide security to honest people

(D) Author of a total of 8 books, including Maithili Ghazal's Grammar and History and History of Maithili Web Journalism, and editor of 4 books

४४४. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) 12 generations before Narasimha (Mandar Mul) is Trinayan Bhatta

(B) The Panji determines the limits of one's own kin (swajan)

(C) He had a large moustache and a somewhat greyish tuft of hair

(D) But no one stated what the Panji actually was

४४५. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Again?

(A) Mahath won those two matches against Kharauna and Raima respectively, but he wasn't there for the third, and the Ghonghardiha team had 21 players instead of 20, and also for that reason, our village lost 3-1

(B) My original study of Rigvedic Sanskrit and Avesta was used in the article on Maithili's Ghazal shastra, and Haiku and Haibun could achieve distinctiveness from the basis of translating original Japanese poetics

(C) In such circumstances, if someone has come forward and done concrete work for the preservation of the Panji, it is Gajendra Thakur

(D) Again in the current form (by Panjikars) during the time of Mithilesh Maharaja Madhav Singh (1760 AD), some pleasure-seeking people, through their flattery, got the branch books (Shakha Pustak) created by the Panjikars on the king's orders

४४६. What does this section most clearly suggest about Again?

(A) Before Gajendra Thakur, the Genealogical Society of Utah (United States) came forward for the preservation of the Panji, but they created an archive for themselves, not for the society

(B) What would you say about their condition and direction?

(C) Answer - My husband is useless at making pictures, but he sometimes gives ideas

(D) Again, coming to the village from time to time, they would edit it - this work continued for hundreds of years

४४७. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) After a certain time, books are not found anywhere in the market

(B) Genealogical Mapping (Mithila's Panji- Prabandh)- Part-2- Gajendra Thakur, Nagendra Kumar Jha and Panjikar Vidyanand Jha ISBN NO

(C) As one studies Maithili folk and knowledge traditions, this becomes clearer

(D) In Yognath Jha 'Sindhu' edited Panji Prabandh, Part-2 (Ankit Prakashan, Darbhanga, 2012 AD, p

४४८. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) High schools were searched for in the seventh decade, two were found - in Bharat and Bhairabsthan

(B) Therefore, it is advisable to conduct marital matters only after the Panjikar has determined that the families are not related (aswajan)

(C) By making it timely, people of other castes and communities of Mithila can also accept it

(D) Whenever, wherever, and with whatever sentiment the first use of the word 'Sahastrabadhanee' was made, there is no doubt in this matter that in this novel, its use has been done respectfully

४४९. What does this section most clearly suggest about Utedh?

(A) Thus, according to Gotra, the Pravars are as follows: Tripravar - 1

(B) Research-Essay-Criticism Part Two (Kurukshetram Antarmanak-2), (2014) 28

(C) Utedh - Before writing the Siddhanta, the rights of the groom and bride's sides are examined

(D) The medium of expression of this culture is art, such as dance art, music art, painting

४५०. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) Before knowing about the Creative Commons License, one should know about Copyright

(B) Chamru's own marriage was with an unknown girl

(C) Gunakar Jha was appointed for Brahmins, Shankardutt for Karna Kayasthas, and Vijaydutt for Kshatriyas to execute this work

(D) The Peepal Leaf Sways in the Sky, the Cool Breeze of the Monsoon Arrives

४५१. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Writing numbers by hand on the palm-leaf pages also creates much confusion

(B) Hardly had one put the receiver down when it would ring again... ring again

(C) Thus, according to Gotra, the Pravars are as follows: Tripravar - 1

(D) The Internet Man of Maithili: Gajendra Thakur Lal Dev Kamat From electronic media, the use of energy and equipment for content is faster compared to print media

४५२. What does this section most clearly suggest about Twelfth Chhathi?

(A) A long time ago, Videha used to come out in print form as well (sadeha)

(B) The author is given some money in exchange for the book, but the copyright remains with the publisher

(C) The girl's maternal grandfather's maternal- maternal grandfather - Twelfth Chhathi 13

(D) Every marriage is finalized only when the Panjikar, after checking the rights, writes that a particular girl and a particular boy are not 'Svajana'

४५३. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) In this sequence, the division into Shrotriya, Yogya, and Panjibaddha categories occurred

(B) A Bengali person as an English teacher, how backward were we that in our cultural capital, Darbhanga, no Maithil English teacher was found for Jhingur Babu

(C) There was a pang shaking the inner self: what next?

(D) In the story 'Shabdashastram', there is a song whose first line became the title of the book

४५४. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Mithila's?

(A) Thus, if this were not in the script prevalent among the majority of people, how would the world become acquainted with Mithila's uniqueness?

(B) It is natural that in such a stagnant society, there is no place for inquisitiveness

(C) Once I felt dizzy, the doctor told me to get both checked, couldn't get them done!“ -”Enough, enough!

(D) For a story that penetrates to the layer of social inequality, commendation and hearty congratulations to the author

४५५. What does this section most clearly suggest about Did the?

(A) Did they think differently from the Utedh format?

(B) By the grace of his creative and contemplative talent, the continuous protection and enrichment of various genres of Maithili is being compiled

(C) Maharashtriya Maithil Brahmins are primarily followers of two Vedas: 1

(D) Janaka Raja's 'Virud' seems to be made from 'Jan' (tribe)

४५६. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Dushan Panji?

(A) Although old people all want to read books, even those of the print medium

(B) Like Madhushravani or Kojagara, Sama- Chakeba is not a festival of any particular caste; rather, it represents the entire Mithila

(C) Publishing any digital journal continuously for such a long time (that too in Maithili, without any advertisements) can be considered a great achievement

(D) The girl's paternal grandfather's maternal grandfather's father - Third Chhathi 4

४५७. What does this section most clearly suggest about Brahmin?

(A) In such a situation, it's difficult to decide which book to buy and which not to

(B) To ascertain the caste purity of a Brahmin, knowing the Utedh was necessary

(C) Also, the Ashok special issue in this list refers to the story writer Ashok special issue

(D) Actually, there were other bigger ponds - Samia-pond, Dakahi pond, but those were outside the village; like they were fenced off after being donated by the zamindars!

४५८. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) In place of these all words, the use of our own words could have been done, but it was not done

(B) The girl's father's maternal grandfather's maternal grandfather - Sixth Chhathi 7

(C) His village is Mehath, near Jhanjharpur, a village whose soil has the capacity to give birth to one brilliant Maithil son after another

(D) Some books by other authors too, like Shri Jagdish Prasad Mandal ji, but most were self-written

४५९. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) These were divided into 20 types of Gotras, 167 types of Muls, and many types of Mulgrams

(B) Under the sway of son, wife, etc., objects, the mind never got rest

(C) Her third book, 'Folk Deities of Mithila', was published in 2010 courtesy of Shruti Publication

(D) Behind the publication of a felicitation volume, personal devotion and the efforts of the felicitators themselves are often visible, but magazine special issues are mostly free from these things

४६०. What does this section most clearly suggest about Similarly?

(A) The Longman-CIIL Basic English-English- Maithili dictionary, conceived by the National Translation Mission (see www.ntm.org.in) and based on corpora, would also be an interesting product

(B) I will always remain grateful to him for this

(C) Similarly, Chhandogya marriage is mainly completed in two parts, pre-marriage and post-marriage

(D) Among them, Raja Salhes, Bodhi Kayastha, Dina- Bhadri, Naika-Banijara, Vidyapati's Age and Demise are prominent

४६१. What does this section most clearly suggest about Gotra?

(A) The first presence on the internet in Maithili was the blog “Bhalsarik Gaachh” run by Gajendra Thakur, which was from the year 2000

(B) Seeing this colony, something came to mind." "Don't see this Papiyaha colony." The novel is enriched not only with psychoanalysis but also with philosophy

(C) Where is the ghazal genre and ghazal criticism in contemporary Maithili literature?

(D) In this way, complete introductions of various families according to Gotra were obtained

४६२. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Therefore, by giving book form to the stories prevalent in our Mithila, Preeti Thakur ji has done commendable work

(B) Along with the readers' perspective, the need for this detail was also there from a social viewpoint

(C) How satisfied are you with the current young litterateurs of Maithili?

(D) If any of these Chhathis appears on the groom's paternal side, then there is no marital right between that groom and girl

४६३. What does this section most clearly suggest about Mul?

(A) Upendra Thakur, History of Mithila, Mithila Research Institute, Darbhanga (1956 AD), p

(B) 'Mahur' was a revolutionary novel for Maithili literature

(C) This is the reason why the creation and destruction of culture take time, whereas changes in civilization happen in a shorter period

(D) Brahmins of this Mul are found in Shandilya, Vatsa, Kashyap, Alambukaksha, Gautam, and Garga Gotras

४६४. What does this section most clearly suggest about Fifteenth Chhathi?

(A) After gaining the kingdom, based on the residence of an ancestor of this lineage, Oen Thakur, in the village "Oini", a separate Mul "Oinwar Oini" was named

(B) For this reason, it is possible that some lines of this book may not seem conventional to the reader

(C) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16

(D) For the writing of this drama, Nachiketa ji was given the Kirti Narayan Mishra Samman

४६५. What does this section most clearly suggest about Dushan Panji?

(A) This book would consist of 500-600 leaves, with wooden covers on both sides, and the book would be tied with a knot in the string

(B) One more return can be considered: that only Shruti Publication could break the publication and authorial block of Subhash Chandra Yadav

(C) This was considered a very big thing (perhaps surprising and strange) at that time, and was exceptionally discussed in the print media

(D) In the inclusion of only forty-three poems, along with erotic, separation Haiku, thought-based poetry, there is also one flag song

४६६. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Panji?

(A) Many legends and anecdotes are associated with Kalidasa, Mandan Mishra, Kumaril Bhatta, Mahesh Thakur, Vidyapati, Ayachi Mishra, and many others

(B) The meaning is that through deep exploration of the Panji, answers to all questions keep appearing

(C) The second novel, 'Sahasrashirsha', is like a continuously ongoing story

(D) Later, a story and pictures were combined, and it was named 'Chitrakatha' (Comics)

४६७. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) How castes were formed is also told through stories

(B) The Utedh is done only according to the Mul; they are called middle-class householders

(C) How many children understand the meaning of words like *olti*, *chinuar*, *than*, *chhaan-pagaha*?

(D) While reading the book, many mysteries keep unfolding

४६८. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) From these 167 Muls as well, they spread to various regions and sub-villages

(B) The lexicon assimilates indigenous vocabulary along with foreign (deshaj) terms

(C) Some indication can be given based on my estimate, which reaches approximately 4 crore

(D) After the advent of Videha, change has come in all this; who can deny this

४६९. What does this section most clearly suggest about Gahanvar?

(A) It is one-sided only because there is no discussion, or very little discussion, of the parallel stream that has always flowed in Maithili literature at every point in time

(B) There were two branches of Gahanvar or Gandhavariya Rajputs of Mithila in Mithila, Bhith Bhagwanpur and Panchmahala (Saharsa, Purnia)

(C) Information about the education, titles, and honours of a particular individual is available

(D) He is different from the Adikavi Vidyapati of Maithili (pre- Jyotirishwar)

४७०. What does this section most clearly suggest about Dushan Panji?

(A) This was an earlier misconception spread to prove it as a dialect of Hindi, mainly with the aim of increasing the official numbers of Hindi speakers

(B) They received cooperation and respect from society, but they never received any kind of royal patronage

(C) It is also possible that in the future, people from other societies may also accept this intangible heritage of record management and make it more acceptable and authentic

(D) In the time of Ballal Sen, Halayudha and Lakshmanasen- Udyotkara

४७१. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Garh-gram?

(A) The story, giving a memory of that terrible period, gives goosebumps

(B) There is some truth in this misconception, but Gajendra ji solved this problem and took help from Vidyanand Jha Panjiar - for that, he deserves congratulations

(C) One of Mangrauni village and the other of Garh-gram

(D) How necessary it was for women's names to be in the Panji - today's sociologists know this

४७२. What does this section most clearly suggest about Dushan Panji?

(A) So I believe that the literary history of Maithili is still incomplete, and Gajendra ji can turn this 'incomplete' history into a “Critical History of the Entire Maithili Literature”

(B) In this direction, one format, whose manuscript is available, is called Dushan Panji

(C) First, I will name the novel 'Sahasrabadhani' in Braille script

(D) Special Issues in Maithili Magazines (Special Reference - Theme-Based Special Issues) - Shivshankar Srinivas 14

४७३. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Never did I pluck a bilva leaf, never did I plant a flower

(B) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone

(C) The Panji suffered damage from this movement

(D) Because this was the most useful formula for genealogical introduction

४७४. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) Gandhavariya, Pamar, Vishevar, Kanchiwal, Chauhan etc. are among the important Rajputs of Mithila

(B) How much pathos is hidden in this statement of Banveer: "Mother, father!

(C) Gonu Jha Aaur Aan Maithili Chitra-Katha- Preeti Thakur 2008 100 ISBN NO.978-81-907729-9- 03

(D) And I have already said that Gajendra ji, like Hanuman, has uprooted and brought the Sanjeevani mountain

४७५. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Panji?

(A) He and his writing both appear to be overflowing with inquisitiveness

(B) Mahapandit Rahul Sankrityayan brought photos of some such manuscripts written on palm leaves from Tibet

(C) But long before the Panji-Prabandh, its two branches had clearly been established

(D) He was possibly the son of Shri Mahesh Thakur of the Barber caste of Bisphi village

४७६. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Garga?

(A) When any author writes their book or composition, they automatically get its Copyright

(B) In this weekly magazine, which was full of various types of material, the inclusion of new and old, all kinds of creators used to happen

(C) Garga - Gargya, Ghrita, Vaishampayana, Kaushika, Mandavya, Atharvan

(D) This script was used in the ancient Nalanda and Vikramshila universities, as evidenced by film negatives of manuscripts from that time

४७७. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) For those who are knowledgeable about the manuscript genre or discipline, who have knowledge of many scripts and languages, the folios of the original manuscript are attached

(B) Raati-Din (Poetry Collection)-Jagdish Prasad Mandal ISBN NO.978-93-80538-73-0 68

(C) At the time of this compilation, the Beej Purush and the original village (Mulgram) were considered most important

(D) Perhaps for this reason, some might find the presentation of this book weak

४७८. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) They used wild herbs for ink and a reed pen (Khaddahi) for writing

(B) But all genres of literature should remain alive

(C) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'

(D) Because elephants were once used for ploughing here - hence Mahath!

४७९. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Beej Purush of?

(A) We were not seeing a bright future for our language

(B) Thus, the earliest known ancestor of each family was called the Beej Purush of that family

(C) The Delhi Sketch Book (1850-57) and the Amrita Bazaar Patrika (Bengali language, 1872) are among the early cartoons of India

(D) Katyayan The remaining thirteen gotras are as follows: 1

४८०. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Hindi is on Kindle; whether Videha initially gave books, or if anyone gives books on Kindle, they give it by calling it the Hindi language

(B) First was the number of readers being almost zero, and second was the writer and critic being each other's relatives/friends

(C) In this, mention of the original village (Mulgram) began

(D) For the coming generations, such compositions will prove not only entertaining but also inspiring

४८१. What does this section most clearly suggest about Gotra?

(A) Special issues on other specific festivals have not been seen, like in Bengali, Odia, Assamese, and other languages, where many special issues are published on the occasion of Sharadiya Navratri

(B) It was his greatness that the Wikipedia team caught hold of the active Biplav Anand ji

(C) With this effort of yours, the stories that were becoming extinct have come alive again

(D) As much as they knew, their information about their ancestors' place of residence, gotra, pravar, and their Veda and branch would be written down and collected

४८२. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Therefore, we all are understood to be lovers of fish and makhana, and in reality, we all are lovers of fish

(B) Along with this, I hope that she will continue to do this kind of work in the future as well

(C) Despite being skilled in the art of writing, due to the lack of writing materials, palm leaves were used instead of paper, which were not easily available

(D) In such a situation, what is the market and significance of the comics genre?

৪৫৩. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) In my view, considering decadal population growth, this number has reached up to 4 crore, and therefore, many people would benefit from this monumental lexicographical effort

(B) Meaning, whether traveling or at bedtime when you feel sleep is teasing you too much, just visit the Videha library, always available on your mobile or laptop, pick a book, and start reading

(C) This is the same Gangesha, the father of Navya-Nyaya

(D) At the time of this compilation, the Beej Purush and the original village (Mulgram) were considered most important

৪৫৪. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Dushan Panji?

(A) There are some gross differences in their sacraments

(B) Galpa-Guccha (Very Long and Short Story Collection) (2009) 2

(C) It has been transcribed and printed from original palm- leaf manuscripts dating from 450 AD to 2009 AD

(D) When a proposal came to Gajendra ji to become an admin, he had to consider his time and, consulting with Rajesh ji, agreed on the name Biplav Anand

৪৫৫. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) In addition to books, there are also 377 issues of Videha e- magazine (published so far), which is published in six scripts including Devanagari, Tirhuta, Kaithi, Newari, Braille, and IPA

(B) Keeping the language of the Panji as Tirhuta, respecting the three-language formula, it can be converted into Devanagari and Roman scripts through Unicode

(C) One line: "What concern was bigger than mother, O son?

(D) The use of the internet for the internet, felt good

৪৫৬. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) In “Amarakosha”, three meanings are given for Gotra - mountain, lineage, and name

(B) The dialogue is suitable for life and the characters

(C) Before starting the criticism series here, the vocabulary of all four is being given along with synonyms for new words

(D) Six names are selected where there is the most consistency (least gap) between the writer's work and conduct

৪৫৭. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) In the story reflecting 'Gharak Marammati', if there had been some flow of juice, the story could have been even better

(B) The biggest thing is that the entire book is available for free on Videha's website

(C) Every girl or boy is in the sixth position from certain individuals; all those Chhathis have equal authority, only the direction is given to look - paternal line or maternal line

(D) This novel very minutely exposes the corrupt conduct going on inside the government system

৪৫৮. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Kumaril Bhatta?

(A) And Maithili stands equal to other languages of the world

(B) Similarly, using the word 'Videha' for the digital form of a book or magazine seems to be the Videha team's idea

(C) Kumaril Bhatta said that "Great high- born people protect their caste with great special effort

(D) New inventions are happening daily, and it is necessary to move with the times

४८९. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?

(B) This should be called not a book but a grand project

(C) Silently, we were feeling grateful and sending good wishes to all those people whose efforts made this work possible

(D) I will always remain grateful to him for this

४९०. What does this section most clearly suggest about Dushan Panji?

(A) In our upbringing and education, there was no difference between words and deeds; that is probably the reason

(B) The presence of a special emotion is natural in any drama where an actor like Sankarshan is present

(C) The genealogical introductions of different individuals of the same family living in different villages would have been compiled based on this original village

(D) Readers can get detailed information by reading that book

४९१. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) Gajendra Thakur Ji Ajit Kumar Jha Writing something about Mr

(B) The format of Utedh proves this fact, and the words of Dharmashastra confirm it

(C) The screenshot of the comment is being given at the end

(D) Govind Jha's list might have been different from the Devanand Panji

४९२. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) In the second photo, back from left - Madhulika Mishra, Ravi Mishra, front from left - Ridhan and Avya Picture-9 & 10 First photo from left - Tulika and Sarvesh Kumar Jha

(B) The rest are also proficient in other languages

(C) Chaitanya Mahaprabhu: Ramapati Upadhyaya of Karamha Tarauni Mul

(D) Utedh Panji provides knowledge of the termination of sapinda relations - mention of six ancestors is found

४९३. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Among the ancient books, knowledge related to educational titles prevalent from 450 AD to the present is available

(B) Firstly, Maithili does not have any unanimous, universally accepted form; there is no consensus even on its naming; secondly, its much- proclaimed, much-expanded geographical area is also disputed

(C) The misconception spread by socialists that the Panji determines where marital alliances should be made is entirely opposite; in fact, the Panji is applied to determine where marital alliances should *not* be made

(D) For Videha, neither all Brahmins are brahmanical, nor are all Dalits objects of sympathy

४९४. What does this section most clearly suggest about Tenth Chhathi?

(A) From the beginning to the end of the story, a poignant experience is felt

(B) The girl's great-maternal grandfather's maternal grandfather - Tenth Chhathi 11

(C) Shabdashastram (Story-Tale Collection) Gajendra Thakur ISBN NO.978-93-80538-52-5 42

(D) Incidentally, it is also appropriate to know that based on the 'book publication year', Preeti Thakur is a senior creator compared to Gajendra Thakur

४९५. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Out of?

(A) Comprehensive History of Mithila - The history of Mithila available so far is divided into fragments

(B) Out of 20 Gotras and 167 Mulgrams, 34 main Muls were determined

(C) The next morning, a formal ceremony was organized, and this work for Maithili literature was highly praised, and Gajendra Babu was also commended for it

(D) A question may arise: with the above rules, is a fully deserving living writer ultimately selected in time?

४९६. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Anand's?

(A) Yes, if you see from the parallel stream's perspective, it is equivalent to other languages

(B) The article by Siyaram Jha 'Saras' in this book evaluates Gajendra Thakur ji's father, Kripanand Thakur ji, from a social level

(C) This competence of Gajendra Thakur is praiseworthy that he incorporates all the desired-undesired details so well into the thread of his story, merges them, so that the ordinary reader has no scope for anything to jar anywhere

(D) Anand's marriage to a Charmanrini is also noteworthy." Whether Brahmins eat Shrotriya or so-called Jaibari, there are no special privileges or special bonds for anyone

४९७. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) Reading stories like Raja Salhes, Mahua Ghatwarin, Naika-Banijara, Jat-Jatin, etc., it seems that many deep, factual things of historical importance have come to light

(B) I express my thanks, hoping that she will continue to do so in the future

(C) He has an authentic and serious book titled “Dushan Panji”, which Gajendra ji edited with the cooperation of an expert Panjikar

(D) Besides Tirhuta, manuscripts in Kaithi, Newari, Bengali, and other scripts are also preserved

४९८. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Parashar?

(A) Parashar - Naraun, Surgan, Sakuri, Suiri, Sammual, Pihwal, Nadam, Maheshari, Sakarahon, Soini, Tilay, Bareba

(B) Encompassing songs, tales, movements, stories, and history within itself, this novel has

(C) The epochal man of Bhojpuri literature, Bhikhari Thakur, got a separate identity for this language through his poignant Bidesiya

(D) One is Nagendra Kumar Jha, and the other is Panjikar Vidyanand Jha

४९९. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Publications of Shruti Publication - Till now, a total of more than 100 books have been printed by Shruti Publication

(B) This is the same Gangesha, the father of Navya-Nyaya

(C) Its discussion becomes possible much later, so that the concerned lineage could survive its ill effects

(D) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories

५००. What does this section most clearly suggest about Dushan Panji?

(A) But based on available introductions, both were proven to be two branches of the same family

(B) Through the courtesy of Videha-Sadeha, a drama by Nachiketa ji, 'No Entry Ma Pravesh', has been published

(C) In post-medieval history, how many stories like Alha-Udal and Shit-Basant were prevalent, whose staging in poetic form is happening in village after village of Bihar in the present time

(D) Wikipedia is a community project in which all work is done for society without payment

५०१. What does this section most clearly suggest about Vindhyachal?

(A) This demarcation was made: north of the Vindhyachal mountains are Pancha Gauda and south of the Vindhyachal mountains are Pancha Dravida

(B) It was his greatness that the Wikipedia team caught hold of the active Biplav Anand ji

(C) Once, after reading the compositions of respected Jagdish Prasad Mandal and Bechan Thakur ji, I had written that the 'Videha Maithili Sahitya Andolan' washed away the casteist stigma attached to Maithili

(D) Contributor Introductions Editor Introduction Dedication To the Creator Today, Janakpur is filled with auspiciousness as all the kings have arrived

५०२. Which point best matches the argument of "Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture"?

(A) There are 185 Panjis, of which 32 Panjis are Shrotriya and 153 Panjis are Yogya and Vanshaj

(B) It is very possible that on the strength of this self- study, people associated with Videha become experts

(C) Bahura Godhin and Natua Dalal are folk tales from Begusarai

(D) Answer- The limited circle of readers-writers will continue there in the same way; there is a flaw in the structure

५०३. What does this section most clearly suggest about Pravars?

(A) Therefore, when that person gets an opportunity to feel proud, all those people should be acknowledged

(B) Then, to give three Pravars or five Pravars in the Yajnopavit, the above list is used

(C) Gajendra Thakur is the person who, through the medium of ghazal, reintroduced Vedic meters

(D) Bhag Rau Aaur Balchanda (Drama) Vibha Rani 2009 100 ISBN NO.978-93-80538-01-3 13

५०४. Which point best matches the argument of "Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture"?

(A) Munnaji: Thank you very, very much for your independent thoughts and for giving so much time. (From Videha Archive, this interview was originally published in the January-March, 2011 issue of Purvottar Maithil

(B) People from outside Mithila and India, students, scholars, software engineers, professionals, scientists, linguists are taking cognizance, but there is no concern among us!

(C) The girl's maternal grandfather's maternal- maternal grandfather - Twelfth Chhathi 13

(D) Balmandli/ Kishor-Jagat (Children's Drama - Stories - Poetry)- Gajendra Thakur 2009 50 ISBN NO.978-93-80538-21-1 29

५०५. According to the section "Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture", which statement is accurate?

(A) You have made an attempt to critique it in some new way

(B) He keeps himself away from any kind of cultural-literary politics

(C) The lack of children's literature in our Maithili had not been given any attention by big scholars, especially of this kind

(D) My science fiction on time-space displacement, and articles on internet and management, how could a SWOT analysis for Maithili be written in Maithili?

५०६. In "Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture", which statement is supported by the discussion of Panji?

(A) A detailed description is found of how an ordinary village singer, struggling with joy-sorrow, success and failure, attained greatness

(B) Utedh Panji provides knowledge of the termination of sapinda relations - mention of six ancestors is found

(C) Those whose names appeared in the Panji became Panjibaddha

(D) There is no genre of literature in which he has not written

५०७. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) The Utedh is done only according to the Mul; they are called middle-class householders

(B) Many things that are not written down, people preserve in various ways in their memory

(C) A story analyzing caste and the caste system is 'Doma, Budhan and..'

(D) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16

५०८. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Due to financial constraints, many creative works could not be published before independence

(B) Two such individuals came forward to help accomplish his work or wishes, with whose assistance the entire history of Maithili literature changed

(C) Vibhakara sutau Vaidika Vishvasambhara, from Sakradhi - Harishvara ddau

(D) Among them, Raja Salhes, Bodhi Kayastha, Dina- Bhadri, Naika-Banijara, Vidyapati's Age and Demise are prominent

५०९. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Purush-Pariksha (Maithili Picture Story) Preeti Thakur ISBN NO.978-93-80538-49-5 46

(B) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya

(C) Just as the author Khushwant Singh, discussed in Hindi literature's newspapers and magazines, writes many things in just two lines, exactly like that, reading these all short stories was understood

(D) The Darbhanga ruler Madhav Singh ordered the creation of branch books (Shakha Pranayan Pustak)

५१०. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) For a story that penetrates to the layer of social inequality, commendation and hearty congratulations to the author

(B) The girl's paternal grandmother's great- maternal grandfather - Seventh Chhathi 8

(C) The total expenditure in the publication of both parts of Panji management was 11-12 lakhs (between 2009 and 2012)

(D) Registering a domain and continuously publishing a journal on a server at that time must certainly have been a big task

५११. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty

(B) You have revived this story, which is being forgotten by society, in which a poignant description of mother-father, son, and stepmother has been done

(C) Nowadays, the Panji is extinct among Rajputs, but to avoid that, they also practice 'Bari' (for marriage), like marrying by leaving the village of the father's maternal side

(D) For staging, it cannot be considered suitable in any sense, because the curtain rises and the drama ends in half an hour

५१२. What does this section most clearly suggest about Dushan Panji?

(A) That ripple raised in the seventh decade can still be seen touching the shores up to the blessed Preeti Thakur

(B) But due to the decline of the tendency to keep introductions, to decide the right, capable and faithful individuals of each family started writing and keeping their 'yavato parichay' (mention of 32 origins)

(C) Like I was seeing that Kolkata's Kishorikant Mishra's photo was found, although it was the worst of all in the entire gallery, nevertheless, his son did not send it in the evening; I had put it in Maithili Sandesh

(D) Registering a domain and continuously publishing a journal on a server at that time must certainly have been a big task

५१३. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1

(B) Many manuscripts are preserved in the National Archives of Nepal

(C) Gamak Jinegi (Story Collection) Jagdish Prasad Mandal 2009 200 ISBN NO.978-81-907729-4-5 08

(D) Later also, we used to go to the village twice a year with father, once during Holi and the second time during Durga Puja

५१४. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher

(B) After being rejected in January 2008, Gajendra Thakur requested again and expected cooperation from his team to complete the translation work

(C) The boy's side's seven generations are certainly there

(D) Additionally, he identified Maithili as the language spoken by the majority in Muzaffarpur, Munger, Purnia, and the Santhal Parganas

५१५. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir!

(B) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs

(C) Some only had knowledge of two or three ancestors

(D) Marriage of Kishai, son of Kamalnayan, grandson of Bhavanath from Sarisab Mul - with the daughter of Gangadhar, son of Chamru from Valiyas

५१६. What does this section most clearly suggest about Maithil Brahmins?

(A) Dudhvanshi caste is identified with Yaduvansh, but in this literature, Chuharmal is a Dugdhvanshi Dusadh and the heroine Reshma is a Bhumihar Brahmin

(B) Maithil Brahmins: The Maithil Brahmins of the Pancha Gauda class, due to living in Mithila for generations, became influenced by the specific culture of Mithila, hence in the Puranic age, they became famous as Maithil Brahmins

(C) Videha Prabandh-Samalochna 2009-10 (Essay Collection)[Videha:Sadeha:2] (Selected from issues 26 to 50 of Videha e-magazine) -Ed

(D) Inside, an orderly was cooking roti, dal, and vegetables for the Saheb, and the Saheb was in his bedroom, sitting at a table and chair, working on reports and returns

५१७. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) Regarding the book, Gajendra Babu tells us that Gotra Panji contains details of Gotra and Mul, Patra Panji contains knowledge of offspring, and Dushan Panji contains knowledge of defects that occurred in the lineage

(B) Besides the Tirhuta, Kaithi, and Newari scripts of Mithila, he is also always enterprising in preserving Devanagari, Braille, Nastaliq (the Urdu script), and others

(C) Some progressive writers and critics may also say that those whose works are in this book have been reduced to singers

(D) In an attempt to create a void, the knowledge traditions of Mithila, preserved in Sanskrit, Prakrit, and other languages, were also opposed, and along with this, the Panji suffered

५१८. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Pravar?

(A) It is possible that more texts of this kind were written

(B) If approval is considered the start, then it is even more necessary that the work done before approval should be made public

(C) Pravar: Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchapravar

(D) This was entirely new and the first in Maithili

५१९. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

(A) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr

(B) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector

(C) Manipadma ji's writing on the Naika Banijara story flourished in Maithili in 1973, so people are certainly familiar with this story

(D) Every marriage would be finalized only when the appointed Pandit (Panjikar), after checking the rights, would write that a particular girl and a particular boy are not 'Svajana'

५२०. What does this section most clearly suggest about Gangetic?

(A) Answer- Ethics does not determine truth- untruth, or false-truth; it is about taking your own decision, making your own choice within the available choices

(B) Even now in the Gangetic diara, 'Banaut' (exchange of girls in marriage) happens between Rajputs and Yadavs, and there is much closeness between the two

(C) In the Maithili novel, this is almost the first experiment of its kind

(D) Gamak Jinegi (Story Collection) Jagdish Prasad Mandal 2009 200 ISBN NO.978-81-907729-4-5 08

५२१. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Dushan Panji?

(A) But the aforementioned special issues of Karnamrita were printed after the death of the concerned person

(B) Therefore, it is necessary that based on context, the meaning of such words be interpreted and they be revived

(C) It is the misfortune of our democratic system that here, the consent of the capable class or caste is considered the majority

(D) This project is a living proof of how one person can make an impossible task possible with his dedication and firm resolve

५२२. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

(A) Then, to give three Pravars or five Pravars in the Yajnopavit, the above list is used

(B) Situated across the western bank of the Kamala- Balan rivers in the central area of that district is a village

(C) Keeping all the above books in view, the work of transliteration was completed continuously for years

(D) In the Panji, there are details of at least three great donors, one of whom donated everything three times in his life

५२३. What is the central importance of making Dushan Panji public?

(A) It replaced children’s literature

(B) It abolished all Maithili scripts

(C) It brought a sensitive genealogical record into wider cultural and scholarly view

(D) It created a new folk deity

५२४. Which section is associated with Bhavnath Jha?

(A) Gajendra Thakur Giving a New Dimension to Maithili Web Journalism

(B) Folk Deities of Mithila

(C) Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation

(D) Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine

५२५. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

(A) The groom and girl must not have the same Gotra

(B) This book has been divided into three sections

(C) Now our task is to make it as useful as possible and to search for further material

(D) The notions that there are no readers in Maithili, no good writers, no young writers, no Maithil Brahmin-Karn Kayastha writers, no upper-caste writers at all-Videha broke all these notions

५२६. In “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is supported by the discussion of Their?

(A) In other castes, it is not mandatory, but most people of that class too are lovers of fish

(B) In place of these all words, the use of our own words could have been done, but it was not done

(C) For me, the Videha site is truly like a blessing

(D) Their family members took up other professions, and the process of updating stopped

५२७. According to the section “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is accurate?

(A) Panji of Mithila and Shri Gajendra Thakur's Efforts towards its Preservation By Bhavanath Jha There is widespread misconception among the general public about what the Panji of Mithila is

(B) Sunita Thakur (Parental home - Bhavanipur, Madhubani) Nephew: Vedant Thakur Niece: Swastika Thakur Sister: Smt

(C) We all did not know when this Panji system came into existence in Mithila, when and how and by whom modifications or revisions were made in it, what all it contains, whether it contains details of all Maithils or only some communities

(D) The first is the Kripanand Thakur section, the second is the Preeti Thakur section, and the third is the Gajendra Thakur section

५२८. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

(A) The other two lists give one name each from these

(B) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1

(C) This competence of Gajendra Thakur is praiseworthy that he incorporates all the desired-undesired details so well into the thread of his story, merges them, so that the ordinary reader has no scope for anything to jar anywhere

(D) If that had been done, the blank spaces on each folio would have remained, making it easier for people like me to read the original Mithilakshar manuscript

५२९. According to the section “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is accurate?

(A) The scribes used to write: *Yādṛśaṃ pustakaṃ dṛṣṭaṃ tādṛśaṃ likhitaṃ mayā | Yadi śuddhamaśuddhaṃ vā mama doṣo na dīyatām ||* Meaning: I have written as I found the manuscript

(B) Because this was the most useful formula for genealogical introduction

(C) Even a person with a multi-faceted personality, feeling pressure in the motion of life, suppresses their sensitivity somewhere and acts like a Dundabhi player

(D) Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha are especially worthy of praise by the Maithili-speaking community and translators/scholars of other languages

५३०. According to the section “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is accurate?

(A) With the critic remaining free from prejudice, the dignity of the literary work is not violated

(B) Whether it is correct or incorrect, the fault is not mine

(C) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region

(D) The Gandhavaria Kshatriyas of Mithila had preserved their own Panji, which is a pure genealogy, so they had no concern with the broader Panji under discussion

५३१. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

(A) Fly Come Back Again Tada!, (Children's Literature), (2022) 33

(B) To understand the facts, however, reading the entire book is necessary

(C) I spent a whole day trying to locate the original manuscript but couldn't find it

(D) Along with Tirhuta inscriptions, a Kaithi inscription was also found at the Kamaladitya Sthan located at Andharatharhi in Madhubani district

५३२. What does this section most clearly suggest about Whether?

(A) Whether it is correct or incorrect, the fault is not mine

(B) Currently, in present-day Mithila, Gajendra Thakur is the only one who can do this work

(C) The protagonist also wants to know the intimate mystery of life and death, and for that, he questions himself - 'Father's father and his progenitor, who?

(D) It is not possible for the prize to always get to the deserving only, when the well has been adulterated

५३३. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

(A) But, Thakur ji never had that hunger, nor will he in the future

(B) Govind Jha, Jayakant Mishra, Tarakant Jha, Prof

(C) My great- grandfather's name appears here, but it has not been updated since

(D) When a proposal came to Gajendra ji to become an admin, he had to consider his time and, consulting with Rajesh ji, agreed on the name Biplav Anand

५३४. According to the section “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is accurate?

(A) I can say that even among 70-75% illiterate farmers or labourers and buffalo-keepers, listening to the news and the 'Choupal' programme from Patna station on the radio had become a pleasant experience

(B) If I may use a slightly miraculous analogy here, it can be said that just as Hanuman ji brought the entire Sanjeevani mountain, he similarly made available to society whatever he found for further research

(C) Due to the above reasons, with the advent of the Puranic age, the Brahmin society of India became divided into various classes based on different regions

(D) Gajendra Thakur is the first editor of Maithili who publishes magazine issues in more than one script

५३५. In “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is supported by the discussion of Panji?

(A) In Genome Mapping, possibly 'Vidhujati' was misprinted as 'Vighujati' due to typographical negligence.[3] Anyway, in the original Devanand Panji, the name was probably Vishnujati or Vidhujati

(B) This is what I would call the specialty of this meta-text

(C) Whereas the reality is that the Panji merely provides a decision on blood relations, indicating in which families a particular groom's marriage cannot take place

(D) In 'Sahastrabadhanee', there was scope to cover the horror of corruption well

५३६. In “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is supported by the discussion of Hanuman?

(A) English, as we see it today, is a relatively recent phenomenon in the global history of language, possibly only slightly older than Maithili

(B) And I have already said that Gajendra ji, like Hanuman, has uprooted and brought the Sanjeevani mountain

(C) We once heard from my father's mouth that in this life we are living in the city, but for the next seven births, I will not leave the village

(D) Galpa-Guccha (Very Long and Short Story Collection) (2009) 2

५३७. What does this section most clearly suggest about Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation?

(A) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya

(B) It is said that the cutting of pure gold jewelry should not be questioned

(C) In Maithili, picture stories arrived through translation, and after that, original Maithili picture stories were also printed

(D) It also has to be seen that the girl is not a descendant of the brother of the groom's stepmother

५३८. According to the section “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is accurate?

(A) करमी के लत्ती जकाँ लतरथु पुरैन जकाँ पसरथु हे... (This section contains my final words related to this book)

(B) Through the speed of actions, one can obtain the enjoyment of kingdoms, but for becoming a human, natural values are more important

(C) The misconception spread by socialists that the Panji determines where marital alliances should be made is entirely opposite; in fact, the Panji is applied to determine where marital alliances should *not* be made

(D) English-Maithili Dictionary Vol.-1 (COMPUTER DICTIONARY) Gajendra Thakur, Nagendra Kumar Jha, Panjikar Vidyanand Jha 2009 500 ISBN NO.978-81-907729-3-8

५३९. According to the section “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is accurate?

(A) Like the prayer of the Gayatri Pariwar, 'Vah Shakti Hame Do Dayanidhi', is sung

(B) In an attempt to create a void, the knowledge traditions of Mithila, preserved in Sanskrit, Prakrit, and other languages, were also opposed, and along with this, the Panji suffered

(C) It bears a Buddhist mantra, which Buddhists used to recite on the occasion of consecrating the image

(D) To understand it this way - my name was enrolled in the fourth class (1957) at Kathia Board Middle School, but my younger brother Ramesh ji (Maithili writer, retired Deputy Collector) was enrolled in the seventh class at Kathia School

५४०. What does this section most clearly suggest about Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation?

(A) Incidentally, in one of his articles, Daman Kumar Jha considered Devanshu Vats's 'Natasha' as the first picture story of Maithili

(B) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once

(C) Comprehensive History of Mithila - The history of Mithila available so far is divided into fragments

(D) Most of the ancient manuscripts we receive follow this tradition

५४१. According to the section “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is accurate?

(A) Secondly, if competition increases, then your literature will become stronger; if more people come, then more good people will come

(B) The remaining communities were the Brahmins and Kayasthas, who did have their Panjis and had an interest in their application

(C) There is some cursed soul like me, that Sahasrabadhanee, who, leaving their struggle half-done, must have died, and now wanders in the universe

(D) Once, after reading the compositions of respected Jagdish Prasad Mandal and Bechan Thakur ji, I had written that the 'Videha Maithili Sahitya Andolan' washed away the casteist stigma attached to Maithili

५४२. What does this section most clearly suggest about Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation?

(A) First, a pleasure-seeking bee, leaving the flower, what did it go to do on the difficult, hard mountain?

(B) It is possible that more texts of this kind were written

(C) Assume that when Kindle realizes that this is not the Hindi language, it removes it

(D) But compared to the encouragers, these were in very small numbers, keep it at five percent

५४३. In “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is supported by the discussion of Prabandha'?

(A) The meaning of the word 'Prabandha' is a text compiled systematically, but interpreting 'Prabandha' in the sense of 'management' - the English 'management' - is also a misconception

(B) For those who are knowledgeable about the manuscript genre or discipline, who have knowledge of many scripts and languages, the folios of the original manuscript are attached

(C) The description of those living in the mountains and those living in the plains is also in Varna Ratnakara

(D) Before Gajendra Thakur, the Genealogical Society of Utah (United States) came forward for the preservation of the Panji, but they created an archive for themselves, not for the society

५४४. Which point best matches the argument of “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”?

(A) In other words, they understand that it's not “worth it”

(B) Why...?' But he was not surprised, because I had requested him the day before while bathing in the pond for help, and he had gladly accepted, saying 'Come'

(C) However, looking at the overall picture, the Panji compiled by him is a negligible part of the entire Panji of Mithila

(D) The foggy darkness from the Ganges side trying to engulf it!

५४५. What does this section most clearly suggest about Dharmashastra?

(A) Now, this mistake has occurred, but readers should consider it my compulsion and accept the full stop as a period

(B) The first presence of Maithili on the internet was by Gajendra Thakur ji (on Yahoo Cities) with the e-magazine named 'Bhalsarik Gaachh' in 2000 AD

(C) Research-Essay-Criticism Part Two (Kurukshetram Antarmanak-2), (2014) 28

(D) They applied it as much as possible in marital relations, thereby preserving the limits prescribed by Dharmashastra

५४६. In “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is supported by the discussion of Writing?

(A) Even in the present, the serial re-publication of my novel, 'Badali Rahal Achhi Sab Kichhu', is happening in Videha

(B) Writing numbers by hand on the palm-leaf pages also creates much confusion

(C) Based on this kind of information, the period of various scholar Brahmins can also be determined

(D) Madhubani painting or Mithila art has now become renowned throughout India and has reached the global market

५४७. Which section is associated with Bhimnath Jha?

(A) Maithili Picture Stories

(B) The Embodiment of Courtesy, Shri Gajendra Babu

(C) Editorial, blessings and Maithili firsts

(D) Gajendra Thakur's Contribution to Panji Literature

५४८. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of The Embodiment of Courtesy, Shri Gajendra Babu?

(A) He keeps himself away from any kind of cultural-literary politics

(B) All of us were overwhelmed by the graciousness of his ideal family

(C) In this sequence, if the analysis of various aspects of a creator's works or their life is available in one place, it becomes important in many ways

(D) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time

५४९. What does this section most clearly suggest about Gradually?

(A) Answer - Earlier they used to be stopped, but now children have started playing video games

(B) Another reason for its decline was the end of the patronage of the Darbhanga Raj

(C) Gradually, I understood that he was 'Ganesha' in writing books and 'Vishwakarma' in publishing them

(D) I have the support of the editorial board members of Videha, residing in distant provinces and countries, who do so much hard work, and if I do less work than them all, then what kind of editor am I?

५५०. According to the section “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is accurate?

(A) In such a situation, there are some personalities in Maithil society who have taken up the task of preserving their traditions and cultural assets as a mission in their lives

(B) He was possibly the son of Shri Mahesh Thakur of the Barber caste of Bisphi village

(C) The population figures are not realistic, for example, the 2001 CE population figure: (1,21,79,122)

(D) The entire volume is printed in parallel in Devanagari and Mithilakshar scripts

५५१. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of The Embodiment of Courtesy, Shri Gajendra Babu?

(A) Maithili's neighbors include Bhojpuri and Magahi, and Hindi is superposed over all, spoken by people of all three language groups

(B) Revered Amresh Pathak ji, friend Devendra Jha ji, good friend Prem Shankar Singh ji, and one or two other companions (I don't remember their names) were also there

(C) I presented the second copy to the Maithili Department of Lalit Narayan Mithila University, where I had previously worked, so that future students and researchers could see this book (in fact, a tome) in this script and feel proud

(D) The application to the Electrical Sub-divisional Engineer for bringing an electricity line to the village was also prepared by sitting in this library by Shree Indrakant ji, Triptinarayan ji, and Lal Babu

५५२. Which point best matches the argument of “The Embodiment of Courtesy, Shri Gajendra Babu”?

(A) I wrote down the names of all three daughters

(B) And second, having gone there, why did it sleep?

(C) In 'Sahastrabadhanee', although Gajendra Thakur's craftsmanship does not come into the excellent category, his craft skill is certainly praiseworthy

(D) The first presence on the internet in Maithili was the blog “Bhalsarik Gaachh” run by Gajendra Thakur, which was from the year 2000

५५३. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of The Embodiment of Courtesy, Shri Gajendra Babu?

(A) It has been transcribed and printed from original palm- leaf manuscripts dating from 450 AD to 2009 AD

(B) Another major reason is the rapid increase in the number of authors now

(C) Then the book collection can also become a cause of discord

(D) But this exercise has been accepted as a necessary part of realist literature-creation

५५४. What does this section most clearly suggest about The Embodiment of Courtesy, Shri Gajendra Babu?

(A) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization

(B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”

(C) To be honest, the presentation of the book didn't attract me

(D) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands

५५५. What does this section most clearly suggest about Braille?

(A) In this context, I feel like mentioning an interesting point

(B) Mihir had blacklisted certain struggling writers (like Ramlochan Thakur, Narendra, Agnipushpa, Kunal, etc.)

(C) It's just that one should have a research mindset and keep reading the book

(D) Everyone knows that the Braille script was invented for those visually impaired brothers and sisters who are divyaang

५५६. What does this section most clearly suggest about The Embodiment of Courtesy, Shri Gajendra Babu?

(A) Incidentally, among those who make such statements are also some of the wealthiest, most generous people, possessing abundant movable and immovable property

(B) When I passed by that way, I would see them regularly, but I had no comment on their study-teaching style

(C) That is a different world; people have not understood what awards, translations, assignments, monographs are; they are things of the dung-plastered mainstream's house

(D) From this, the development of Maithili literature and an increase in the number of the reader class would definitely happen

५५७. What does this section most clearly suggest about Revered Amresh Pathak ji?

(A) The following are approximately clans described in Varna Ratnakara's Rajput clan description

(B) Revered Amresh Pathak ji, friend Devendra Jha ji, good friend Prem Shankar Singh ji, and one or two other companions (I don't remember their names) were also there

(C) Against this type of system, Nand ji centered his new thinking

(D) He would hold meetings with his subordinate junior engineers

५५८. What does this section most clearly suggest about Delhi?

(A) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism

(B) But this point is not worth considering here

(C) In 1993-94, the magazine 'Dhaar' was published in three separate issues focused on Mantreshwar Jha, Mahaprakash, and Upendra Doshi

(D) I also had the good fortune to visit his Delhi residence once and partake of a wonderful meal

५५९. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of The Embodiment of Courtesy, Shri Gajendra Babu?

(A) The commencement of this novel has been done from Kalit's childhood

(B) Then he said - Now write down the names of the next generation

(C) Along with this, he presented the introduction of Lochana's Ragatarangini

(D) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine

५६०. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of The Embodiment of Courtesy, Shri Gajendra Babu?

(A) Through this campaign, many individuals have learned the Tirhuta script

(B) As one studies Maithili folk and knowledge traditions, this becomes clearer

(C) In the famous Maithili text Varnaratnakara, during the description of the eighty-four Siddhas, the word “Magardhaj” is mentioned

(D) He called him and gave him the hotel's address, and he came to meet us the next evening

५६१. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of Gajendra Thakur?

(A) Most deans of literature do not want to pay attention to one thing: whether the message of a balanced life goes to the landscape of society from the composition or not

(B) The credit for starting this goes to Shri Gajendra Thakur ji, and future researching sociologists will surely highlight this fact someday

(C) Dushan Panji (Year 2023) In addition to these three volumes, he also made digital copies of the manuscripts available for public use on the Videha website

(D) For me, the Videha site is truly like a blessing

५६२. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of The Embodiment of Courtesy, Shri Gajendra Babu?

(A) Not only this, apart from creators, Videha has also published special issues on institutions

(B) What is the position of Maithili with respect to contemporary Indian literature?

(C) They applied it as much as possible in marital relations, thereby preserving the limits prescribed by Dharmashastra

(D) While talking with him, he also found out about me and my companions

५६३. What does this section most clearly suggest about Additionally?

(A) Additionally, as many statue inscriptions as there are in Bihar and Jharkhand, whether on Buddhist images or those related to Sanatan Dharma, all bear Tirhuta inscriptions

(B) Even in the present, the serial re-publication of my novel, 'Badali Rahal Achhi Sab Kichhu', is happening in Videha

(C) Mihir's annual story issues, Phagua issues, and other special issues were very popular among readers and earned fame

(D) For example, until 2014-15, there used to be compositions of many neglected writers, but after that, their number decreased

५६४. Which point best matches the argument of “Gajendra Thakur: Preserver of Mithila's Heritage”?

(A) Has it ever happened that you got stuck somewhere in a comic and received help from your husband?

(B) It is my wish that Gajendra Thakur ji lives a long and healthy life and continues to preserve such heritages

(C) We all are somewhat intolerant in accepting people with a physical condition different from ours

(D) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1

५६५. Which point best matches the argument of “Gajendra Thakur: Preserver of Mithila's Heritage”?

(A) But at the lexical level, adaptation has occurred from limited sources like Urdu, Hindi, Bhojpuri, and Magahi

(B) From these 167 Muls as well, they spread to various regions and sub-villages

(C) Among these, the custodians of both governmental and social heritages were determined to destroy them

(D) If you have such a passion for accumulating so many books, then hire a servant who can dust the books every ten days

५६६. What does this section most clearly suggest about Gajendra Thakur?

(A) We do not run away from competition, from hard work

(B) By bringing to light the compositions extremely useful for the present generation in classical style Maithili singing, Gajendra ji has done a great service to Mithila, Maithili, and the Maithils

(C) Gajendra Thakur says that the Panjis of Brahmins are written in both Tirhuta and Kaithi scripts

(D) Having the text in Mithilakshar in a single column has made the volumes even more cumbersome

५६७. What does this section most clearly suggest about Newari?

(A) Moreover, this endeavour was a new experiment in Maithili journalism

(B) He was possibly the son of Shri Mahesh Thakur of the Barber caste of Bisphi village

(C) Ramawatar Yadav has edited many Newari script texts

(D) Among Karna Kayasthas, there is one gotra, Kashyap

५६८. According to the section “Gajendra Thakur: Preserver of Mithila's Heritage”, which statement is accurate?

(A) Besides Bhagalpur, programs for training in Tirhuta and Kaithi scripts have been organized many times in Darbhanga and Patna over the last ten years

(B) Updating and Digitizing the Panjis of All Castes of Mithila - Many Ojadhs have been digitized by Gajendra Thakur, but much still remains

(C) The ideal love story of Mahua Ghatwarin, depicted here as an ideal, has become immortal

(D) So, in the board exams of the then undivided Bihar, these schools used to occupy five, six positions out of the top ten merit list

५६९. Which point best matches the argument of “Gajendra Thakur: Preserver of Mithila's Heritage”?

(A) Following all the procedures, it was to be reported to the state government and also the central government - the very next day

(B) Newspaper cartoons usually consisted of one or two pictures, depicting the contemporary situation with a few sentences

(C) The result of this indifference towards its rich traditions and heritage is that countless heritages have been and are being destroyed

(D) Ramji Chaudhary published along with his introduction, Shri Gajendra Thakur ji has done such important work in the direction of literature preservation

५७०. According to the section “Gajendra Thakur: Preserver of Mithila's Heritage”, which statement is accurate?

(A) The result of this indifference towards its rich traditions and heritage is that countless heritages have been and are being destroyed

(B) For the information of readers, Videha had published a special issue on the Mithila Students' Union (MSU) on 01 June 2023, Issue 371

(C) Apart from this, outside Mithila, this inscription has also been found in the Baidyanath temple in Kaimur district

(D) Jayanand Mishra (Nanour, Madhubani) and Sanjeev Prabhakar (Darbhanga), got some of their Panji volumes preserved

५७१. What does this section most clearly suggest about Tirhuta Script?

(A) A Bengali person as an English teacher, how backward were we that in our cultural capital, Darbhanga, no Maithil English teacher was found for Jhingur Babu

(B) The main thing is that marriage cannot take place within the same gotra

(C) Apart from Jyotirishwar's Varnaratnakara and various works of Vidyapati, works of other scholars are also in the Tirhuta script

(D) In this poem, the poet's perspective is to support widow marriage, but the upper-caste Maithils are not accepting it

५७२. In "Gajendra Thakur: Preserver of Mithila's Heritage", which statement is supported by the discussion of Mithila's?

(A) The many texts uploaded through his website are of particular benefit to researchers of Mithila's script, language, literature, history, and culture

(B) Writing numbers by hand on the palm-leaf pages also creates much confusion

(C) Galpa Guccha: By including 23 stories-short stories, it has been given the name Galpa Guccha

(D) I used to think that this person must be some big name in the contemporary Maithili literary world, but I had not seen him on any other platform

५७३. Which point best matches the argument of "Gajendra Thakur: Preserver of Mithila's Heritage"?

(A) At the famous archaeological site of Shrinagar village in Ghailarh block of Madhepura district, there is also an inscription bearing "Magardhaj Yogi 100"

(B) Why...?' But he was not surprised, because I had requested him the day before while bathing in the pond for help, and he had gladly accepted, saying 'Come'

(C) So please understand the same rule applies to this book as well

(D) Answer- "Man ke hare har hai, man ke jeete jeet." (Defeat is of the defeated mind, victory is of the victorious mind)

५७४. Which point best matches the argument of "Gajendra Thakur: Preserver of Mithila's Heritage"?

(A) The Utedh is done only according to the Mul; they are called middle-class householders

(B) But there is a complete lack of readers for these assets

(C) He would hold meetings with his subordinate junior engineers

(D) One night, the Hindi play 'Sardar Bhagat Singh' was planned, and the next night, the much-discussed Maithili play 'Basat' written by Pt

५७५. According to the section "Gajendra Thakur: Preserver of Mithila's Heritage", which statement is accurate?

(A) After all these reasons, comes the matter of price

(B) In the famous Maithili text Varnaratnakara, during the description of the eighty-four Siddhas, the word "Magardhaj" is mentioned

(C) But after all is said and done, the importance of this work will be realized over time. (From Videha's repository, published on the

(D) As far as I know, this was the core identity of 'Videha'

५७६. What does this section most clearly suggest about Gajendra Thakur?

(A) And through both of them, I became the son-in- law of Bhavanipur (prematurely)

(B) Every character compiled in the book, representing their respective times, are symbols of Mithila's culture

(C) The work Gajendra Thakur has done for the preservation of the rare Panji is commendable

(D) New inventions are happening daily, and it is necessary to move with the times

५७७. What does this section most clearly suggest about Kaithi?

(A) Someone has to come forward to operate such a system

(B) By using Kaithi along with Tirhuta in his magazine, he proves that these two scripts are unique heritages of Mithila

(C) The viewpoint of trampling love under the caste system of society is broken in this picture story

(D) A Comprehensive Conversation with the Multi-Genre Creator and Young Journalist Shri Gajendra Thakur ji by the Young Representative Very Long Story Writer and Critic Munnaji

५७८. According to the section "Gajendra Thakur: Preserver of Mithila's Heritage", which statement is accurate?

(A) First, it was decided to seek the consent of Rambahadur ji's family members for this proposal

(B) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4

(C) Besides the Tirhuta, Kaithi, and Newari scripts of Mithila, he is also always enterprising in preserving Devanagari, Braille, Nastaliq (the Urdu script), and others

(D) Among these were translations of picture stories like The Phantom, Mandrake, Flash Gordon, Rip Kirby

५७९. According to the section "Gajendra Thakur: Preserver of Mithila's Heritage", which statement is accurate?

(A) It bears a Buddhist mantra, which Buddhists used to recite on the occasion of consecrating the image

(B) There are many folk songs in it, many folk tales

(C) The size of one is small, the other is large

(D) Out of the remaining 50-50 copies, some were given to 25-30 prestigious libraries in India, and the rest remain with Gajendra Thakur ji

५८०. According to the section "Gajendra Thakur: Preserver of Mithila's Heritage", which statement is accurate?

(A) Gajendra Thakur is also preserving the Kaithi script, just like Tirhuta

(B) Understanding the importance of the necessity of readers for a composition, he makes every possible effort to ensure the presence of readability in his composition

(C) A story analyzing caste and the caste system is 'Doma, Budhan and..'

(D) For this reason, mention of the original village (Mulgram) is mandatory in the Panji

५८१. In "Gajendra Thakur: Preserver of Mithila's Heritage", which statement is supported by the discussion of Kaithi?

(A) The Videha team also does the important work of uploading the complete literary works of some writers onto Google

(B) Evidence of the Kaithi script in Mithila is found from the 9th-10th centuries onwards

(C) In this story, a new form of a new feudal is being observed

(D) Through this medium, readers can study the references in less time

५८२. According to the section "Gajendra Thakur: Preserver of Mithila's Heritage", which statement is accurate?

(A) Vaidika Tulanandaka, Vaidika Chandra Datta Premadatta, from Sodarpur - Chitradhara ddau

(B) Yavato Parichay means the Utedh of 32 Muls, which is useful in checking rights

(C) After much persuasion and requests, the officials of the government institutions agreed

(D) Many 'first' works may have escaped my notice, which I will include in the future

५८३. In "Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries", which statement is supported by the discussion of Manipuri?

(A) The presented article discussed the special issues on living writers published by Videha, but I could not find any article regarding special issues published on institutions

(B) In the end, this is a new experiment of collecting all literary genres in one place

(C) Indradhanushi Akas (Poetry Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-46- 59

(D) It had already left behind many constitutionally recognized languages, like Manipuri, Konkani, Nepali, and even Sindhi

৭৫৪. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

(A) Speaking of Watson (Madhubani), that school was equipped with scholars like Dr

(B) Due to the lack of knowledge of this script, support for the preservation of these books was decreasing, so transcribing the Panji written in Tirhuta and transliterating it into Devanagari was necessary

(C) Bachcha Thakur, Kuldeep Babu - all had their gatherings there

(D) The Concise Maithili Dictionary and the Bilingual Maithili Dictionary conceived by the Maithili Academy are still awaited

৭৫৫. What does this section most clearly suggest about Kosi River?

(A) That you say, 'I have kept no concern with anyone'." Rag Baidehi Bheravi- In this story, light has been shed on the life of an artist

(B) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization

(C) But it's important to say that the fortune of that Rambahadur Public Library (Mahath) kept rising higher and higher from 1961 to 1981

(D) Ham Puchhai Chhi (Poetry Collection) Vineet Utpal 2009 160 ISBN NO.978-93-80538-05-1 14

৭৫৬. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Brahmins of the Mithila?

(A) Based on this kind of information, the period of various scholar Brahmins can also be determined

(B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”

(C) Touching the social image of Mithila, the short drama Sankarshan has the form of a street play

(D) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region

৭৫৭. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

(A) Anand's marriage to a Charmanrini is also noteworthy." Whether Brahmins eat Shrotriya or so-called Jaibari, there are no special privileges or special bonds for anyone

(B) This region has undergone many changes and boundary redeterminations

(C) I remember, his father's protective shadow was lifted from his head early, but his elder brother, Late Nityanand ji, was not affected by that blindness or helplessness

(D) Maithili can firmly maintain its existence only when the new generation has the pain of maternal and affectionate love

৭৫৮. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

(A) The credit for not bringing Dalit-neglected classes into literature in Maithili goes to their own classes

(B) The most popular work in classical Sanskrit is Amarasimha's Amarakosha (6th century CE)

(C) Temporary electricity poles with wires strung haphazardly, and small, dim yellow lights flickering in the quarters

(D) If that Chhathi appears in the groom's maternal line, then the right exists

५८९. Which point best matches the argument of “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”?

(A) Revered Amresh Pathak ji, friend Devendra Jha ji, good friend Prem Shankar Singh ji, and one or two other companions (I don't remember their names) were also there

(B) Rajaram, and Pradeep Kumar Bose, we concluded that out of 31, these 10 districts should be considered the Maithili-speaking area: Bhagalpur, Katihar, Purnia, Saharsa, Madhubani, Darbhanga, Samastipur, Sitamarhi, Muzaffarpur, and Vaishali

(C) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir

(D) The e-mails and letters received by me, readers' appreciation letters, the success of my plan for the preservation of manuscripts, and my research in linguistics-all this has given me satisfaction

५९०. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Nepali and Bengali?

(A) After this, under the editorship of Yognath Jha, a book on the genealogy of Maithil Brahmins was published in three parts titled “Panji Prabandh”

(B) What was the first composition (written), and which was the first published composition (tell with genre) and where and when did it get published?

(C) Those who are not uploading their books on the internet due to royalty should also create a system like 'Kindle' for Maithili books

(D) But Bihar is a multilingual state, and Nepali and Bengali speakers can also be seen here in abundance

५९१. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Austric?

(A) In my view, Maithili syntax has been influenced from various angles, including by the Austric language group

(B) Jagdish Prasad Mandal - A Biography (2013) Jagdish Prasad Mandal - A Biography (Hindi translation by Rameshwar Prasad Mandal) 27

(C) Its meaning being the writer's or editor's fault is not the matter, because I myself have already created a tradition by writing reviews of the poetry of Saraswat and Vishnukant Mishra

(D) The reason is that impartiality is not often seen in felicitation or evaluation volumes

५९२. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of English?

(A) It is said that the cutting of pure gold jewelry should not be questioned

(B) However, the influx of English words into Maithili is as extensive as in any other modern Indian language (MIL)

(C) His protagonist Arunee, while roaming the Patna zoo, can ask that "We had come to roam the zoo

(D) He had no parallel in astonishing others with his intellect and cleverness

५९३. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

(A) But, Thakur ji never had that hunger, nor will he in the future

(B) In all dramas, there is an inclusion of humor and eroticism in some form or another, but here, why the lack?

(C) Anand's marriage to a Charmanrini is also noteworthy." Whether Brahmins eat Shrotriya or so-called Jaibari, there are no special privileges or special bonds for anyone

(D) He arranged all lexical material according to synonyms and homonyms

५९४. What does this section most clearly suggest about Dictionaries?

(A) If you see some educated and degree-holding people talking among themselves in Maithili, they will definitely speak in Hindi with the children

(B) Attachment to truth and opposition to injustice all come naturally; there is no need for any specific activity or incident, no need to take advantage of any incident

(C) One of my classmates - from Mahath - Lakshman ji also became an engineer

(D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography

५९५. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

(A) The content of the novel keeps demanding this natural coordination, and the novelist, taking cognisance of this demand, has followed it

(B) Incidentally, in one of his articles, Daman Kumar Jha considered Devanshu Vats's 'Natasha' as the first picture story of Maithili

(C) The written evidence of personalities considered mythological until today became available for the first time

(D) Robert Cawdrey's 1604 lexicon, named 'A Table Alphabeticall', and several other works and their imitations were not up to the standard consonant with the tradition of lexicography in the rest of Europe

५९६. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries?

(A) consisting of only 9 folios, which contains names of individuals and declares relationships between two families as proper or improper using the words 'Kṣemyaḥ' and 'Akṣemyaḥ'

(B) Only if the new generation of Maithili speakers decides to move away from their cultural and linguistic identity would it face any danger

(C) Yes, due to some good fortune, the prestige of Lohna-Rupauli-Kathna, Bharat and Koilakh was somewhat higher; in our village, there were six-nine, in those villages, nine-thirteen

(D) As the editor of Videha, Shri Gajendra Thakur's contribution is invaluable

५९७. What does this section most clearly suggest about Maithils?

(A) The Panjikars might think that someone will come again and pay

(B) But a very small percentage, less than 3-5%, are Maithils who can also speak English effectively

(C) The biggest thing about the books is that each picture has succeeded in presenting a particular style and situation, clarifying the meaning of the written lines

(D) Made ripe betel nut and betel leaf into a khiliya..." "On the banks of the river, a gardener's garden, in it a sandalwood tree, hey..." "In the backyard of the house, a clove plant

५९८. Which point best matches the argument of “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”?

(A) All gotras are patrilineal, meaning each gotra is named after the earliest known great person of that lineage

(B) This situation is further complicated because Maithili's vocabulary is partially or largely influenced by possibly 12 other languages spoken in this cultural region

(C) But even more important than that is that throughout its entire publication period, 'Videha' has been published uninterrupted; for more than ten years, 'Videha' has been continuously arriving in my mailbox as well

(D) As a result, at that time, many writers developed through the courtesy of Mithila Mihir

५९९. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Vedic?

(A) In India, the preservation of Vedic literature was the greatest catalyst for grammatical and lexicographical composition

(B) From these 167 Muls as well, they spread to various regions and sub-villages

(C) I hope that in due course, more and more creators and social workers will keep getting associated with this magazine and contribute their own efforts to make it even more useful

(D) Determining the numbers in the Panji book is very important; the branch book (Shakha Pustak) is based on numbers

६००. What does this section most clearly suggest about Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries?

(A) Author of a total of 8 books, including Maithili Ghazal's Grammar and History and History of Maithili Web Journalism, and editor of 4 books

(B) A reference source in print or electronic form containing words arranged alphabetically, including their form, pronunciation, function, etymology, meaning, and syntax, and ideally illustrative usage

(C) In Panji-Prabandh, this became the foremost rule that marriage without a Siddhanta is considered unscriptural

(D) In whose house, in the year of the establishment of the Indian National Congress, 1885 AD, a child took birth - Kalit

६०१. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

(A) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'

(B) In the chapter before writing the composition, Gajendra ji attempted to pay special attention to language editing in Maithili literature

(C) A reference book containing an alphabetical list of words and names important to a particular subject, along with discussion of their meanings and applications

(D) In some cases, permission for everything is allowed, but commercial permission is not allowed, and that is written on the book published under this License

६०२. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

(A) The most books in the Tirhuta script are by Gajendra Thakur ji

(B) And this moustached one who roams around with a pistol tucked in, he must have retired as a sepoy or havildar somewhere and is the G.M.'s bodyguard!

(C) Answer- According to the government and non-governmental institutional mainstream, among other literature, the place of Maithili ghazal/ghazal criticism is low

(D) To arrive at the number of language speakers, an additional 14% of Nepal's population must be added

६०३. Which point best matches the argument of “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”?

(A) The library received a big 'Iron-Chest' like radio set from the Government of India (1962 - January-March), and all the village people used to listen to the Hindi-English news from 8 AM and 8 PM to 9 PM

(B) When we see the population figures taken at ten-year intervals concerning the number of Maithili speakers, there is a great deal of variation

(C) His concern from the very beginning was to do something concrete for his mother tongue Maithili, something that the contemporary society and literary figures were not aware of

(D) In this direction, one should be grateful for Gajendra ji's effort

६०४. Which point best matches the argument of “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”?

(A) Any girl or boy is in the sixth position from 16 individuals in the maternal or paternal ancestral line

(B) It is true that Maithili lexicography developed very late, long after the efforts of M.M

(C) With this effort of yours, the stories that were becoming extinct have come alive again

(D) This means that the notification asking readers for suggestions concludes by April-May every year

६०५. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

(A) Any Maithili lover residing in any corner of the world can see their Maithili magazine simply by turning on the internet on their smartphone and pressing the given link with their finger

(B) Maithili speakers residing on the western border of Bihar also speak Bhojpuri, and those in Patna-Ranchi-Gaya- Munger areas know Magahi, in addition to Hindi

(C) Finally, there is also the issue that the persons associated with Panji work are appointed to protect the religion of society

(D) Literary development is possible only when the long-term potential of the language is reflected

६०६. What does this section most clearly suggest about Yaska?

(A) In accordance with the needs of the present changing modern society, the author has composed this book; it is not only relevant but also useful for the people

(B) And your BP and sugar must also be high, have you got them checked?“ -”No, sir!

(C) It is believed that Yaska wrote a commentary named Nirukta on the Nighantu (700 BCE), which is the oldest known work today, and this tradition continued into the Pali tradition

(D) The magazines I have mentioned while writing this article are only based on my current knowledge; there must certainly be more special issues beyond these, which researching scholars might mention

६०७. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Sanskrit?

(A) It was necessary to arrange the palm leaves in proper sequential order before scanning, which wasn't done, so a coherent manuscript of any material is not available

(B) In the Paninian and other grammatical traditions of Sanskrit, it was a common and fundamental task to break Vedic sentences into words and words into roots and suffixes

(C) Yavato Parichay means the Utedh of 32 Muls, which is useful in checking rights

(D) And from these thirty-two ancestors, the person eligible for marriage should be the seventh in descent

६०८. What does this section most clearly suggest about Panjikar Vidyanand Jha?

(A) Veena Thakur I had the opportunity to read and see “Gonu Jha Aan Maithili Chitrakatha” (2008) composed by Preeti Thakur

(B) In 1816 CE, the linguistic area towards the north was permanently annexed into Nepal by the Nepalese monarchy

(C) Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha are especially worthy of praise by the Maithili-speaking community and translators/scholars of other languages

(D) The sales of many works in Maithili literature could not happen as much in the entire Maithil society, but that much sale of 'Chameli Rani' happened only in Janakpur

६०९. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Dictionaries?

(A) According to ancient consensus, the entire Brahmin society of India was divided into ten classes

(B) It should also receive support from its users, who are now taking advantage of modern tools such as online magazines, e-lexicons, convenient mobile dictionaries, and automated question-answer systems, etc

(C) The arrangement of imaginary pictures in between these stories proves the authenticity of the stories

(D) Panjibaddha people, also called descendants, married after renouncing five generations on the mother's side and six generations on the father's side

६१०. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of BCE Urra-hubullu?

(A) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century

(B) The speciality of the special issues focused on creators is that all those on whom special issues have been published so far deserved them

(C) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories

(D) After the birth of my son in 2000, when he started talking, the thought came to my mind

६११. What does this section most clearly suggest about Although?

(A) Although many Muslims in the Mithila region claim Maithili as their mother tongue, many also declare themselves Urdu speakers

(B) The artist, author Preeti Thakur ji, has created these picture stories through the medium of lines and colors

(C) Such authors contacted Gajendra Thakur for their copyright and got it published under their own name through common publication

(D) Naturally, for publishing the Panji, he had to compose in both Tirhuta and Kaithi, and therefore had to learn both scripts

६१२. What is the main subject of Uday Narayan Singh’s article on dictionaries?

(A) The building of Gandhi Setu

(B) Gajendra Thakur’s Maithili-English and English-Maithili computer dictionaries

(C) The performance of a village drama

(D) The coronation of a medieval king

६१३. Which section is associated with Pranav Kumar Jha?

(A) A True Servant of Maithili: Shri Gajendra Thakur ji

(B) Interview with Preeti Thakur, the First Maithili Picture Story Writer

(C) An Interview with Gajendra Thakur

(D) Shri Gajendra Thakur: In My View

६१४. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

(A) The articles compiled in this book come from different sections of society

(B) Maithili Picture Story Shiv Kumar Jha 'Tillu' Eight years ago, 'Maithili' was included in the Eighth Schedule of the Indian Constitution

(C) All this is available in the repository of “Videha” (www.videha.co.in)

(D) Varnit Ras (Poetry Collection)- Umesh Paswan ISBN NO.978-93-80538-71-6 64

६१५. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

(A) As soon as someone writes something, they are filled with eagerness to hear applause and get busy arranging stage-shows and in the desire to obtain awards and positions connected to Maithili literature

(B) Conclusion: The meaning is that Gajendra ji's work is historical and a Herculean effort to preserve the knowledge tradition

(C) Literature becomes complete only when it is written in all genres and the compositions are mature

(D) The author is given some money in exchange for the book, but the copyright remains with the publisher

६१६. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Shri Gajendra Thakur?

(A) That all this kind of work has been done under the Maithili language, many people probably don't even know

(B) That is, efforts are made to provide material to generate interest in Maithili in the new ghazals, Dr

(C) Thus, in the context of the above discussion, if a comparative study of the three lists is done and a new list is prepared, there would be 21 names from Trinayan to Narasimha

(D) By continuously publishing this magazine in Maithili, he has greatly benefited the writers and readers of Maithili

६१७. According to the section “Shri Gajendra Thakur: In My View”, which statement is accurate?

(A) That is, democracy fails to provide security to honest people

(B) Videha Digital Library: A Boon for People Fond of Reading and Studying Kalpana Jha "After me, who will care for these Maithili books?

(C) I remember when I was searching for question papers, etc., of Maithili for the BPSC, this material was first available to me through Videha

(D) Many novelists have contributed to the Indianization of this genre, and now its form has taken on pure local ground

६१८. According to the section “Shri Gajendra Thakur: In My View”, which statement is accurate?

(A) These Panjis are genetic records of the Maithil Brahmin community of the Mithila region, and in them, more than a hundred inter-caste marriages are also described in written form

(B) Nand's transparent thinking, talking directly with his wife, not addressing in the third person

(C) In the famous Maithili text Varnaratnakara, during the description of the eighty-four Siddhas, the word “Magardhaj” is mentioned

(D) In this drama, at places, logic and modernity have negated the objectivity of the subject matter

६१९. What does this section most clearly suggest about Videha?

(A) Associate editing work was done by Upendra Thakur Mohan, Hansraj, Bhimnath Jha, Sharadindu Chaudhary, etc

(B) There are many such words, about which even the big, big scholars of literature might not have known before

(C) Today, there are many established writers who started their writing activities through Videha and have now made a place for themselves in the Maithili literary world

(D) Possibly, this one and a half years of village residence was the reason for my attachment to Maithili and Mithila

६२०. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Gajendra Thakur?

(A) People who follow the Maithili literary scene never see Shri Gajendra Thakur on platforms organizing literary events, etc

(B) Only in the Rasadh-Arariya Panji are women's names mentioned in the Panji

(C) As they say, 'We kept coming, and the caravan kept growing'!

(D) Articles on some topics could not be included, such as 'Videha and Diversity', 'Videha and New Writers', 'Research Articles Published in Videha', 'Videha's Pro-People Stance', etc., but their indications appear in various articles

६२१. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

(A) Upon studying Sahastrabadhanee, a description from the latter half of the nineteenth century up to the present time has been given

(B) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories

(C) Gajendra ji has verbatim proven his criticism, but did not raise any question mark on Maya Babu's world of composition

(D) I had only heard the names of so many stories, and all of them were brought to life in this book

६२२. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Gajendra Thakur?

(A) Occasionally, some book is still given even now

(B) I know there is no shortage of such scholarly female writers

(C) Later, these cartoons also came to magazines and continued to expand

(D) Later, I learned that this journal was edited by someone named Gajendra Thakur ji

६२३. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

(A) But readers will definitely welcome this book, and the new writer class will also get a new direction

(B) Shabdashastram (Story-Tale Collection) Gajendra Thakur ISBN NO.978-93-80538-52-5 42

(C) About 1300 books were collected through village support and about 1800 through government grants, totalling over 3100 (filling two almirahs)

(D) But despite staying away from glamour, fanfare, and gossip, he has done so much in the field of Maithili literary history and publishing that it cannot be ignored or forgotten

६२४. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Tirhuta Script?

(A) It bears a Buddhist mantra, which Buddhists used to recite on the occasion of consecrating the image

(B) He has transcribed into Devanagari more than ten thousand inscriptions written on palm leaves and birch bark in the Tirhuta script of the Maithili language

(C) From this, Maithili readers can study rare Maithili texts without any expense and inconvenience

(D) In one condolence song, describing the sentiment of the time of departure of life from its earthly abode, it has been said: "The day of departure has approached for me, O friend, gather all the society

६२५. According to the section “Shri Gajendra Thakur: In My View”, which statement is accurate?

(A) Munnaji: Thank you very, very much for your independent thoughts and for giving so much time. (From Videha Archive, this interview was originally published in the January-March, 2011 issue of Purvottar Maithil

(B) Maithil Brahmins: The Maithil Brahmins of the Pancha Gauda class, due to living in Mithila for generations, became influenced by the specific culture of Mithila, hence in the Puranic age, they became famous as Maithil Brahmins

(C) But if you think from your heart, every human's heart has two forms, but the inner mind always speaks the truth; there is no place for falsehood there

(D) Gajendra Thakur: In My View By Pranav Kumar Jha In the contemporary Maithili literary and publishing world, where stage-managed shows and mutual admiration clubs predominate

६२६. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

(A) Certainly, even if it is a modest contribution, the credit for giving birth to the creativity within me to write in Maithili also goes to the Videha team and Gajendra Thakur

(B) “Protect from water, protect from oil, protect from tight binding” - this very formula was also taught to Panjik students

(C) Thakur ji writes: 'While transcribing and transliterating the ancient Panji in 2000 AD, it was realized how high Mithila's sense of history was

(D) Mrityudanda- Through the story, it has been shown how the girl Arya gets the death sentence, who had no fault

६२७. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

(A) I understand that we only assimilate those words from other languages in place of which there is a lack of words in our own language

(B) Mihir's annual story issues, Phagua issues, and other special issues were very popular among readers and earned fame

(C) The ISSN number is a number issued by a body of the United Nations to provide international identification to newspapers, magazines, and journals published in print and digital media

(D) The inscriptions found during the Vikramshila excavation are also in the Tirhuta script

६२८. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Shri Gajendra Thakur?

(A) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty

(B) I read some stories - the translations are very good

(C) Children's Poetry - In this, along with preaching, there should be the capacity to delight the mind, which maintains curiosity

(D) Gajendra Thakur Giving a New Dimension to Maithili Web Journalism - Mukesh Dutt 27

६२९. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Videha?

(A) In this regard, it is no exaggeration to say that he is the 'Videha' (one without a body) of the contemporary Maithili literary world, engaged in the service of Maithili literature without showing his physical self

(B) In this web, whether people got trapped voluntarily or to protect their own people, this question is in its place, but the extremist step of dissatisfied people has created a terrible puzzle, this is an unambiguous truth!

(C) In Utedh, Shrotriyas married after renouncing five generations on the mother's side and seven generations on the father's side

(D) Not only that, through audio-video media, an ocean of informative as well as entertaining material is also found on the Videha site

६३०. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Panjis?

(A) Various regional studies, awareness of contemporary needs, and the thought of the criterion of propriety and impropriety form the basis for the creation of standard literature

(B) An unforgettable work done by him on Maithili history and tradition is making the Maithili marriage Panjis public under the name Genome Mapping

(C) It is possible that more texts of this kind were written

(D) The lexicon assimilates indigenous vocabulary along with foreign (deshaj) terms

६३१. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Sahitya Akademi?

(A) The children, Om and Aastha, are of calm nature; that is an additional advantage

(B) It is nourished by life, its impact falls on human life, so the artist cannot neglect their responsibility towards life

(C) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs

(D) Munnaji: Won't you too, under the mental encroachment of Maithils, change your views and become just like that, as has been happening in Maithili journalism till today?

६३२. According to the section “Shri Gajendra Thakur: In My View”, which statement is accurate?

(A) Possibly, this one and a half years of village residence was the reason for my attachment to Maithili and Mithila

(B) The more words there are in a language, that language is considered that much more rich or wealthy

(C) Apart from his literary and publishing work, even today I do not know anything particularly else about him, and it is possible that many readers like me might be in the same situation

(D) According to the present author, this compilation likely occurred between 1309 AD and 1324 AD

६३३. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

(A) Around the year 2007-08, when I was a student and my interest in the field of Maithili literature was newly developing, the availability of Maithili books and magazines was not easy at that time

(B) Maithili-English Dictionary Vol.-2, Nagendra Kumar Jha and Panjikar Vidyanand Jha 2009 500 ISBN NO.978-81-907729-2-1 20

(C) The need for such parallel work even in the Hindi language was expressed by some writers of that language as well

(D) Sahasrabdi Ka Chaupadpar (Poetry Collection) Gajendra Thakur 2009 50 ISBN NO.978-93-80538- 17-4 25

६३४. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

(A) There is an integral relationship between society and culture because the creation of culture is time-relative, just as good deeds are imitated in society

(B) Assume that when Kindle realizes that this is not the Hindi language, it removes it

(C) Mithila Mihir and Videha Web Magazine By Lakshman Jha 'Sagar' Undoubtedly, Mithila Mihir has carved a distinct place for itself in the history of Maithili journalism

(D) But Gajendra Thakur ji continues to work through this script

६३५. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Videha?

(A) How castes were formed is also told through stories

(B) First and foremost, the notable thing is that Videha is punctual

(C) In this way, the noble tradition of the Panji suffered great harm due to many misconceptions surrounding it

(D) This special issue was published in Videha issue 189, on 1st November 2015

६३६. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Gajendra Thakur?

(A) The flood of Mithila, which becomes a disaster for the local residents, a description of this problem and government efforts has been done well

(B) This folk tale is poignant, and also filled with education and preaching

(C) Shri Gajendra Thakur ji, distinct from all of them, has created a rare and innovative world for Maithili literature

(D) But you, apart from this, give space to everyone-what thought does this express?

६३७. What does this section most clearly suggest about Videha?

(A) After the fall of the Karnata dynasty in Mithila, Rajpandit Kameshwar Thakur of the Khuaraade Jagatpur Mul became king

(B) There are many such dynasties and the contemporary condition of the people on which historians maintain silence

(C) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture

(D) I say with complete fearlessness and awareness that today, Shri Jagdish Prasad Mandal ji, who is a reputed literary figure in Maithili literature, is a gift of Videha

६३८. What does this section most clearly suggest about Mehath?

(A) His village is Mehath, near Jhanjharpur, a village whose soil has the capacity to give birth to one brilliant Maithil son after another

(B) Varnit Ras (Poetry Collection)- Umesh Paswan ISBN NO.978-93-80538-71-6 64

(C) In this sequence, light has been shed on many internal work-systems of the government machinery

(D) Videha has a unique project of bringing out issues focused on living writers, thereby providing them with a proper evaluation

६३९. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

(A) Indira Jha Father: Shri Sudhir Chandra Jha Village Jageli, Bhaya-Taranagar, Purnia

(B) While depicting the subject matter of a royal family, has the author attempted to question the love of a stepmother?

(C) Videha also has its own set of rules and methods

(D) After the birth of my son in 2000, when he started talking, the thought came to my mind

६४०. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Could?

(A) Most of the ancient manuscripts we receive follow this tradition

(B) In these two examples, which side are you on?

(C) Later, I compiled the articles on Gajendra and Preeti ji, or related to both of them, that were in the old issues of Videha so far and on the blogs run by Videha (marked as 'taken from Videha's chest')

(D) Could not express their thoughts before society through any other genre of Maithili literature

६४१. What does this section most clearly suggest about Editing?

(A) Brahmanical means the litterateurs of the Maithil Brahmins and Karn Kayasthas, and in new brahmanical, there is the literature of non-Brahmins and non-Karn Kayasthas

(B) Arranging content in such a short time, editing it on time, and uploading it on its web portal for its readers is no small feat

(C) The first problem is the lack of space to keep books

(D) Gotra: In Maithil Brahmin society, Gotra indicates lineage

६४२. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

(A) I have no hesitation or doubt in saying that among the few important personalities who have done immense service for Maithili from their homes, Gajendra ji is also one such son of Mithila

(B) I am giving this detailed description because I myself was a student of Kejriwal School, Jhanjharpur and Watson School, Madhubani for higher secondary, and Jhingur Kunwarji was a relation by marriage (samdhi) of Mahath

(C) On the bank of Yamuna, the ghat is charming; the traveler stays at many places

(D) Finding a useful book like 'Dak Vachan' on the Videha site delighted me, in which couplets giving instructions for daily activities are written in a very simple, easy language

६४३. What does this section most clearly suggest about Videha?

(A) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta

(B) The word 'lexicography' as a term came into use around 1680 CE, while the word 'dictionary' came into use in the English language in 1526 CE, as per the Merriam-Webster Dictionary

(C) I can say, and with complete conviction, that in the coming time, people's attraction and interest in Videha will only increase further

(D) The font size for headings, subheadings, and text has not been managed well

६४४. According to the section “Mithila Mihir and Videha Web Magazine”, which statement is accurate?

(A) I don't know of any others, but that award was given to Ramlochan Thakur ji (now late)

(B) Any Maithili lover residing in any corner of the world can see their Maithili magazine simply by turning on the internet on their smartphone and pressing the given link with their finger

(C) Just as evidence from various historians regarding the history of Mithila is found in fragments, opinions regarding Maithili Wikipedia also differ

(D) What is the reason that the counting of that program held in Delhi does not happen?

६४५. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Mithila Mihir and Videha Web Magazine?

(A) I thought on the phone that this book of Preeti ji deserved a children's award

(B) Often, after becoming proficient in some genre, writers go to public platforms, but you remain absent from platforms

(C) At the entrance level, Manipadma ji's this story was given in Maithili

(D) The script that was once included in the curriculum gradually disappeared

६४६. What does this section most clearly suggest about Thicker?

(A) The Setting and Environment: The story is from the sixth and seventh decades, of the last century

(B) By placing her picture stories before the Maithil society, Mrs

(C) But it's important to say that the fortune of that Rambahadur Public Library (Mahath) kept rising higher and higher from 1961 to 1981

(D) Thicker than the Ramayana, without any payment

६४७. According to the section “Mithila Mihir and Videha Web Magazine”, which statement is accurate?

(A) Mihir's annual story issues, Phagua issues, and other special issues were very popular among readers and earned fame

(B) The giver of the 'Asvajana Patra' was called Panjikar

(C) Art cannot remain detached from life because its foundation is human life

(D) But, Thakur ji never had that hunger, nor will he in the future

६४८. What does this section most clearly suggest about Uchari Baisu Kaua?

(A) He weaves the warp and weft of the novel's story with great thoroughness and patience

(B) Around this time, picture stories in other languages also strengthened their roots

(C) I had sent him my first poetry collection *Uchari Baisu Kaua*, which was published from Guwahati in 2010

(D) There were two branches of Gahanvar or Gandhavariya Rajputs of Mithila in Mithila, Bhith Bhagwanpur and Panchmahala (Saharsa, Purnia)

६४९. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Mithila Mihir?

(A) Banait-Bigadait (Story Collection) Subhash Chandra Yadav 2009 100 ISBN NO.978-81-907729- 8-3 07

(B) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21

(C) Beautiful Picture Stories for Children - Durganand Mandal 7

(D) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir

६५०. In “Mithila Mihir and Videha Web Magazine”, which statement is supported by the discussion of Mithila Mihir and Videha Web Magazine?

(A) As much language as you can learn, that is best, but not by sacrificing your mother tongue

(B) During that time, we used to talk a lot on the phone

(C) Mihir had its own standard writing style which contemporary Maithili literary figures adopted, except for Ramanath Jha and Dr

(D) Shree Chandranath Mishra 'Amar' (Sanskrit-Hindi teacher), teachers for all subjects were similarly one more excellent scholar than the other!

६५१. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

(A) Indeed, the fundamental inspiration of beauty is the origin of art and proof of aesthetic taste

(B) To encourage women's writing, it printed a column called *Strigan Samaj*

(C) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking

(D) The largest repository of Newari script manuscripts is in Nepal

६५२. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

(A) After that, my practice of typing in Uninagari became so good that later, I went on to write twenty-two books myself directly on the laptop

(B) In response to such statements, I have said many times that it is not surprising that writers and critics cut off from their traditions say such things

(C) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal!

(D) Now, they have many plans, and without getting tired, they are engaged day and night in the service of mother Maithili and will remain engaged

६५३. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

(A) My autobiography, 'Bhor se Sanjh Dhari', travel episodes ('Swarg Etehi Achhi'), many stories have all been getting published in it

(B) In the present time, Videha magazine, which can also be called a web portal or e-magazine, is entirely a personal endeavor, but its scope is as wide as Mithila Mihir's

(C) Like the prayer of the Gayatri Pariwar, 'Vah Shakti Hame Do Dayanidhi', is sung

(D) Whereas the reality is that the Panji merely provides a decision on blood relations, indicating in which families a particular groom's marriage cannot take place

६५४. According to the section “Mithila Mihir and Videha Web Magazine”, which statement is accurate?

(A) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya

(B) The right to marry which girl - the rules for marrying her, the offspring obtained, for the Aryan caste, the marriage rules were first codified in various Smritis

(C) He called and said, “I speak the truth, I haven't seen a book like this in the last five-six years.” It felt very good to hear that

(D) College, Kripanand ji secured admission in M.I.T., Muzaffarpur in Civil Engineering (1959-63) with rank number 1 and became an engineer

६५५. What does this section most clearly suggest about Mihir?

(A) In Maithili, an editor is one who can arrange for funds, can get a book printed on good paper with an attractive cover

(B) From 1929 to 1938, Rahul ji brought photos of this invaluable asset from Tibet, got film negatives and glass negatives made, and they were kept in the Bihar and Orissa Research Society, Patna

(C) Mihir was a weekly magazine sustained by the Darbhanga Raj, so it did not print society's grievances

(D) Whether called a disaster or a devastation for Mithila, hearing the word 'Flood', all the people uprooted from the interiors of Kosi, Kamala, Balan, Gandaki, Bagmati, and Kareha start to tremble

६५६. Which section is associated with Shivshankar Srinivas?

(A) Gajendra Thakur: Preserver of Mithila's Heritage

(B) Preeti Thakur's Gonu Jha and Other Maithili Picture Stories

(C) Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine

(D) Special Issues in Maithili Magazines

६५७. What does this section most clearly suggest about Hopefully?

(A) The first digital library of Maithili was started by Videha in the year 2008

(B) This kind of folk legend used to be spoken by the mouths of elders in every village, but is now fading away

(C) Based on this kind of information, the period of various scholar Brahmins can also be determined

(D) Hopefully, Srinivas ji will forgive me for this, and it might also provide some convenience to the reader in understanding

६५८. In “Special Issues in Maithili Magazines”, which statement is supported by the discussion of Special Issues in Maithili Magazines?

(A) The reason is that impartiality is not often seen in felicitation or evaluation volumes

(B) In that time, education in Avahattha was also given in counted and selected families; the story of English was very rare

(C) After the birth of my son in 2000, when he started talking, the thought came to my mind

(D) The proclamation that Ghazal has its own grammar came from Videha

६५९. According to the section “Special Issues in Maithili Magazines”, which statement is accurate?

(A) There can be exceptions, but even those are not found in felicitation volumes

(B) Earlier, everyone used to keep their own records of their ancestors and marital relations

(C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals'

(D) Never did meditation, with mind becoming calm, never did I say Bam-Bam

६६०. What does this section most clearly suggest about Special Issues in Maithili Magazines?

(A) Gradually, I understood that he was 'Ganesha' in writing books and 'Vishwakarma' in publishing them

(B) The lamp of revolution cannot be lit according to a plan

(C) In this context, a felicitation volume or an evaluation volume can be useful, but it is not always easy or simple

(D) The Brahmins' original language was Sanskrit, but in colloquial speech, everyone's language was Maithili

६६१. In “Special Issues in Maithili Magazines”, which statement is supported by the discussion of Videha?

(A) Although after the announcement of a special issue by Videha, two or three writers have also passed away, Videha's primary objective is to publish issues focused on living writers

(B) The author has certainly brought changes to the traditional form of Mithila painting, but through the medium of folk picture stories, she has succeeded in their meaningfulness and relevance

(C) Patra Panji mentions the original village (Mulgram); this has been in practice for about 500 years

(D) It comes at the end of the novel that this accident was not an accident but was made to happen

६६२. According to the section “Special Issues in Maithili Magazines”, which statement is accurate?

(A) In terms of such person-centric special issues, the work being done by Videha magazine since 2015 is noteworthy

(B) Rustic speech does not seem sweet to us all, but a distant drum seems very beautiful

(C) A story with such poignant subject matter should be of that type which creates a tremor in the heart

(D) In this book, the articles related to Gajendra Thakur's work have been arranged in this sequence

६६३. In “Special Issues in Maithili Magazines”, which statement is supported by the discussion of Videha?

(A) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine

(B) From the suggestions received, Videha selects only living writers

(C) Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha are especially worthy of praise by the Maithili-speaking community and translators/scholars of other languages

(D) Even a person with a multi-faceted personality, feeling pressure in the motion of life, suppresses their sensitivity somewhere and acts like a Dundabhi player

६६४. In “Special Issues in Maithili Magazines”, which statement is supported by the discussion of Videha?

(A) With this thought, Videha is also focusing its attention on those living writers who are deserving but for some reason, a special issue of Videha could not be published on them

(B) Gajendra Thakur Ji in the service of mother Maithili is understood to be unimaginable

(C) If somewhere a question-like thing appears, it would also appear that that question is for the convenience of some previously present/established answer or for renewal

(D) Maithil Brahmins: The Maithil Brahmins of the Pancha Gauda class, due to living in Mithila for generations, became influenced by the specific culture of Mithila, hence in the Puranic age, they became famous as Maithil Brahmins

६६५. Which point best matches the argument of “Special Issues in Maithili Magazines”?

(A) Similar things are not seen in Maithili

(B) Bringing out so many fortnightly issues according to time is no joke

(C) And I have done the same for this book as well

(D) In today's time, its knowledge and experience have become very necessary

६६६. Which point best matches the argument of “Special Issues in Maithili Magazines”?

(A) The research-oriented litterateur Gajendra Thakur, in his literature, discusses the litterateurs of the parallel stream, which are rare in mainstream literature

(B) Dhirendra's lifetime, in 1994, the magazine 'Sankalp' edited by Kedar Kanan published a Dhirendra special issue

(C) In Vidyapati's Likhanavali, which was probably written during his stay in Nepal, Chandela and Chauhan are described

(D) Even now, folklore continues to be created about scholars

६६७. According to the section “Special Issues in Maithili Magazines”, which statement is accurate?

(A) Work on the selected writer or artist for this project will proceed according to the editor's time

(B) They all knew what the difference between religion and irreligion is, but still, all of them, as if, had become helpless in the face of the imminent catastrophe

(C) I have the support of the editorial board members of Videha, residing in distant provinces and countries, who do so much hard work, and if I do less work than them all, then what kind of editor am I?

(D) Teen Jeth Egaraham Magh (Song Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-88- 90

६६८. What does this section most clearly suggest about Special Issues?

(A) In contrast, Nand, as an engineer of the Bihar Government, pays the price of his honesty in the form of personal loss

(B) The full introduction (Yavato Parichay) of 6 ancestors from the paternal line and 5 ancestors from the maternal line of both the groom and bride's sides is given

(C) In the Maithili language, many magazines have come out as Phagua special issues, with Mithila Mihir being a pioneer

(D) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38

६६९. What does this section most clearly suggest about Roughly?

(A) 0.15), those names could not be added while listing the members from Trinayan Bhatt to Narasimha

(B) Roughly, even understanding one aspect, everyone forms feelings according to their own intellect

(C) It should also receive support from its users, who are now taking advantage of modern tools such as online magazines, e-lexicons, convenient mobile dictionaries, and automated question-answer systems, etc

(D) The people of Mithila, adorned with the term Jaibar, have been considered liberal and humble since ancient times compared to other civilizations and cultures of India

६७०. Which point best matches the argument of “Special Issues in Maithili Magazines”?

(A) Maithil Brahmins are primarily followers of only two Vedas: one group is the followers of the Madhyandina branch of the Yajurveda; the second follows the Kauthuma branch of the Samaveda

(B) INTERVIEW WITH PREETI THAKUR, THE FIRST COMIC BOOK AUTHOR OF MAITHILI 1) You came to children's literature, specifically the comics genre

(C) This means that the notification asking readers for suggestions concludes by April-May every year

(D) This story cannot be given historical recognition because in history and science, God is only a natural force, not a legal entity

६७१. What does this section most clearly suggest about Anjur'?

(A) The new subject that was understood in this poetry collection is 'Barah Ta Haiku'

(B) After Somdev's death, 'Anjur' published from Nepal under the editorship of Ramabharos Kapri 'Bhramar' also brought out a Somdev special issue (December 2022-January 2023)

(C) Among them, the work that Gajendra Thakur has done and is doing is no ordinary task

(D) Saying this, he read out the lineage from top to bottom in a flowing manner

६७२. Which point best matches the argument of "Special Issues in Maithili Magazines"?

(A) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports

(B) Patra: Patra Panji has been in practice for about 500 years

(C) After the death of Prabhas Kumar Chaudhary (22 February 1998), the magazine 'Sandhan' edited by story writer Ashok was published the same year as a special issue on him

(D) I don't have precise knowledge of when and which magazine focused on a literary figure was published, however, I will mention what I know

६७३. Which point best matches the argument of "Special Issues in Maithili Magazines"?

(A) The style of writing information or the register is also not universal

(B) By that time, the respected elders - Sitaram Babu (Principal Assistant, District Board Madhubani) and Pt

(C) Six names are selected where there is the most consistency (least gap) between the writer's work and conduct

(D) I had sent him my first poetry collection *Uchari Baisu Kaua*, which was published from Guwahati in 2010

६७४. In "Special Issues in Maithili Magazines", which statement is supported by the discussion of Sometimes?

(A) From that, make various types of weapons." Children's drama is also useful for increasing the knowledge of children

(B) Sometimes it happens that we are unable to read and understand a creation, but upon reading an analysis from another perspective, we become delighted

(C) If I may use a slightly miraculous analogy here, it can be said that just as Hanuman ji brought the entire Sanjeevani mountain, he similarly made available to society whatever he found for further research

(D) With positive thinking, if I say something, I will say this: now almost every Indian has the world in their hand

६७५. What does this section most clearly suggest about Videha?

(A) It is my wish that Gajendra Thakur ji lives a long and healthy life and continues to preserve such heritages

(B) New inventions are happening daily, and it is necessary to move with the times

(C) Introductions of Brahmins from 167 Muls are found in Mithila

(D) I hope that Videha magazine will continue to do this kind of work in the future

६७६. Which point best matches the argument of "Special Issues in Maithili Magazines"?

(A) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38

(B) Not only this, Gajendra ji searched for the works of the old Maithili novelist and story writer Sushil ji and wrote *Nit Naval Sushil*

(C) The Panji of Shrotriyas is divided into Chaupala (categories)

(D) The language of this book will be either Maithili or English

६७७. What does this section most clearly suggest about Special Issues in Maithili Magazines?

(A) The illustration of Bhagata Jyoti Panjiyar is also well reflected

(B) But seeing oneself with that much calmness and seriousness is not an easy thing

(C) The first form of this book will be as an e-book, and an effort will be made to bring out a print version as well, which will depend on circumstances

(D) Anyway, now that everything is available in digital form, everything is possible again

६७८. According to the section “Special Issues in Maithili Magazines”, which statement is accurate?

(A) But the aforementioned special issues of Karnamrita were printed after the death of the concerned person

(B) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23

(C) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization

(D) Besides Videha, the magazine 'Navarambh' brought out a Somdev special issue in November 2019 CE under the guest editorship of story writer Ashok

६७९. What distinguishes Videha special issues in Shivshankar Srinivas’s account?

(A) They publish only government circulars

(B) They publish focused issues on living creators, institutions, and themes

(C) They are restricted to anonymous writers only

(D) They avoid all critical essays

६८०. Which section is associated with Rabindra Narayan Mishra?

(A) Mithila Mihir and Videha Web Magazine

(B) Gajendra Thakur and His Novels

(C) Litterateur Gajendra Thakur: Personality and Works

(D) Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine

६८१. According to the section “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is accurate?

(A) In response to that, Shri Gajendra Thakur ji had sent me the Uninagari software, so that I could type that handwritten memoir with it and send it

(B) If you understand Corona in a way, it brought this revolution, but no revolution is possible overnight

(C) The Setting and Environment: The story is from the sixth and seventh decades, of the last century

(D) But did the character of the Sahitya Akademi change?

६८२. In “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is supported by the discussion of Uninagari?

(A) I could not do that, but that Uninagari software proved very useful

(B) And now that it is in the Eighth Schedule, it should receive all the official and other types of protection it is entitled to

(C) Jinegik Jeet (Novel) Jagdish Prasad Mandal 2009 250 ISBN NO.978-93-80538-10-5 10

(D) In this sequence, if the analysis of various aspects of a creator's works or their life is available in one place, it becomes important in many ways

६८३. What does this section most clearly suggest about Gajendra Thakur ji's Invaluable Contribution for Maithili?

(A) These two scripts have become extinct in Maithil society

(B) People from outside Mithila and India, students, scholars, software engineers, professionals, scientists, linguists are taking cognizance, but there is no concern among us!

(C) In this weekly magazine, which was full of various types of material, the inclusion of new and old, all kinds of creators used to happen

(D) The analysis of Aryan culture within the periphery of religion and the field of action seemed good

६८४. Which point best matches the argument of “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”?

(A) Initially, in terms of quality and diversity of articles, 'Videha' certainly had its shortcomings, but expecting a newly born magazine to be perfect in every way is inconsistent

(B) Not only that, without any expense, this magazine regularly reaches thousands of readers twice a month

(C) Talking about the surrounding villages, on the eastern bank of the Kamala are Mahrail-Kanhauli-Jhanjharpur Bazaar-Station etc., and to the west are Kathia- Patti-Raima, Bharat-Bijai, Koilakh, etc

(D) This has been continuing since ancient times

६८५. In “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is supported by the discussion of Gajendra Thakur ji's Invaluable Contribution for Maithili?

(A) To remain continuously and regularly engaged in this work, year after year, without any expectation, is no trivial matter

(B) There are manuscripts of approximately 5,500 texts at Kameshwar Singh Darbhanga Sanskrit University, and about 12,500 texts at the Mithila Research Institute, Darbhanga

(C) In the midst of this, 'Videha-Sadeha' made its entrance in Maithili

(D) What I mean is that high-profile people, middle-class people, and also those known in society for their generosity, such thoughts cross their minds too

६८६. According to the section “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is accurate?

(A) I understand that we only assimilate those words from other languages in place of which there is a lack of words in our own language

(B) Many creators continue to get such facilities in Videha and have been getting them, among which the name of respected Jagdish Prasad Mandal ji can be taken prominently

(C) Litterateur Gajendra Thakur is an epochal man of the Maithili literature world

(D) The condition of this problem, the speed and direction of government efforts, along with the author's perspective on the means of survival, are well understood

६८७. According to the section “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is accurate?

(A) The character of Nand, and the form of the struggle done by him, and his mental psychology become clear

(B) Gajendra Thakur ji is primarily a heritage activist who is always engaged in the work of preserving and promoting Mithila's heritage

(C) Some stories are extremely short, nevertheless, the purpose has been expressed, which encompasses the reality of the entire country

(D) In the literary field, his important contribution is there

६८८. Which point best matches the argument of “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”?

(A) So, regarding education, it was an extraordinary problem in those days

(B) With the change of time, people's tastes and cultural practices also change

(C) I myself have benefited greatly from Videha e- journal

(D) Some fortunate female writers do get some space, but not comprehensively

६८९. According to the section “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is accurate?

(A) Again, in the current form, some intellectuals got an order from Mithilesh Maharaja Madhav Singh in 1760 AD and got the Panjikars to create branch books (Shakha Pustak)

(B) The main reason for the lack of Bidesiya in the Maithili language was indifference towards migration

(C) The complete list of Shruti Publication - 01

(D) Definitely, Shri Gajendra Thakur ji has done wonderful work for the sake of Maithili literature and language

६९०. According to the section “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is accurate?

(A) Naturally, due to decreased usage, the Panji manuscripts ended up stored in bundles and were also destroyed due to indifference

(B) Later, when Mithila Mihir closed down, then a big emptiness came

(C) The first Maithili book in Braille script is by Gajendra Thakur ji

(D) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12

६९१. According to the section “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is accurate?

(A) The philosophical elements of original Vachaspati/Kumarila/Mandan's Bhamati and Brahmasiddhi came into 'Shabdashastram'

(B) For researchers and students preparing for competitive examinations, this is doing the work of a huge library

(C) Jinegik Jeet (Novel) Jagdish Prasad Mandal 2009 250 ISBN NO.978-93-80538-10-5 10

(D) In such a situation, it's difficult to decide which book to buy and which not to

६९२. What does this section most clearly suggest about Gajendra Thakur?

(A) For this invaluable contribution to Maithili, however much praise is done of Shri Gajendra Thakur ji, it becomes less

(B) The creator is the famous Maithili litterateur Mrs

(C) Regarding this epic, only this much can be said that an attempt has been made to keep the tradition alive through the poetry writing of Surendra Jha Suman, Vaidyanath Mallik Vidhu, and Markandey Pravasi ji

(D) There was a Maithili-English dictionary, but there was no English-Maithili dictionary; in the process of creating that, we call blog as 'Jalavritta' and internet as 'Antarjal', so how would that happen?

६९३. In “Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine”, which statement is supported by the discussion of Videha?

(A) The remaining Brahmins are called Pachbari Par

(B) For the last fourteen years, I have been in contact with Videha e-journal

(C) In this story, the story of Dwijendra's mental anguish has been completely revealed

(D) After the birth of my son in 2000, when he started talking, the thought came to my mind

६९४. What does this section most clearly suggest about Videha and Gajendra?

(A) That has not been done properly until now, it seemed to me

(B) Those with more influence, money, and connections, their books were abundantly available in the market

(C) The editor of Videha, Shri Gajendra Thakur ji, is not only the creator of the Maithili dictionary but also a creator of words

(D) If approval is considered the start, then it is even more necessary that the work done before approval should be made public

६९५. In “Videha and Gajendra”, which statement is supported by the discussion of Gajendra Thakur?

(A) Through this, criticism of the creator is also possible

(B) In 2008, the Reserve Bank of India, under its financial education series, had original Hindi picture stories translated into Maithili, the translator being Dr

(C) Even in today's context, in the story and in the interpretation, a glimpse of such a situation is seen

(D) Videha and Gajendra Dhanakar Thakur Gajendra Thakur is not Videha, nor was or is Videha Gajendra

६९६. According to the section “Videha and Gajendra”, which statement is accurate?

(A) Pravar: Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchapravar

(B) That issue 383 of Videha, dated 1 December 2023, was published under the title “Are Taranand Viyogi doing inauthentic criticism and writing history?” Readers can read it

(C) Many 'first' works may have escaped my notice, which I will include in the future

(D) In this direction, one format, whose manuscript is available, is called Dushan Panji

६९७. Which point best matches the argument of “Videha and Gajendra”?

(A) The illustration of such a universally discussed subject as Raja Salhes and the depiction of Kalidasa's connection with the traditions of Mithila seemed desirable

(B) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur

(C) Because now we are focused only on Videha, and publishers are also able to publish books in limited quantities, so if these people come forward, there are invaluable and many wonderful compositions/creators available in the Videha archive

(D) For Mithila, Videha became a bodiless, paperless e-journal, “Videha”, of which, since AD, continuously fortnightly (published on every month's 1st and 15th English date), 377 issues have been published

६९८. In “Videha and Gajendra”, which statement is supported by the discussion of Kolkata's Kishorikant Mishra's?

(A) Naturally, for publishing the Panji, he had to compose in both Tirhuta and Kaithi, and therefore had to learn both scripts

(B) Now, if I do not transliterate the Panji from Mithilakshar to Devanagari, then Maithili love stories of the calibre of Laila-Majnu and Heer-Ranjha would not come into Maithili

(C) Like I was seeing that Kolkata's Kishorikant Mishra's photo was found, although it was the worst of all in the entire gallery, nevertheless, his son did not send it in the evening; I had put it in Maithili Sandesh

(D) The notions that there are no readers in Maithili, no good writers, no young writers, no Maithil Brahmin-Karn Kayastha writers, no upper-caste writers at all-Videha broke all these notions

६९९. According to the section “Videha and Gajendra”, which statement is accurate?

(A) In the 1980s, after the division of Bihar into 31 districts, in a project report jointly prepared by myself, N

(B) Bringing out so many fortnightly issues according to time is no joke

(C) Everyone knows that the Braille script was invented for those visually impaired brothers and sisters who are divyaang

(D) Videha Padya 2009-10 (Poetry Collection)[Videha:Sadeha:3] (Selected from issues 26 to 50 of Videha e-magazine) Ed

७००. In “Videha and Gajendra”, which statement is supported by the discussion of Videha?

(A) Gajendra Thakur ji is primarily a heritage activist who is always engaged in the work of preserving and promoting Mithila's heritage

(B) Patra Panji mentions the original village (Mulgram); this has been in practice for about 500 years

(C) Art was established by humans, and through art, humans have attained self-esteem and self-awareness

(D) Otherwise, roughly, I am also an admirer of many, many works of Videha and Gajendra, then with the advice of 'excess everywhere avoid', my good wishes

৬০১. What does this section most clearly suggest about Videha and Gajendra?

(A) One episode is 'death's victory', and the second episode is called 'victory over death'

(B) At places, the use of English letters has been done, like: Anesthesia, Opinion, Impression, etc

(C) Like other articles, this article also is being published as it is

(D) The meaning is that with just one click, all the information of the world becomes available, yes, through the medium of the internet

৬০২. According to the section "Videha and Gajendra", which statement is accurate?

(A) I could not do that, but that Uninagari software proved very useful

(B) These kept appearing in dreams, taking the form of Sahasrabadhanee

(C) Ham Nahi Jaeb Videsh- How much pain- suffering and laughter-joy is filled in a person's heart

(D) It would have been good if he had only remained with Videha

৬০৩. What does this section most clearly suggest about Videha and Gajendra?

(A) Paying attention to the consumption-pattern of these people, the author has written the 'Krishi Matsya Shabdavali'

(B) It has been the misfortune of our language that more than the subject matter of the story, special attention is given to linguistics, image analysis, and the artistry of word structure

(C) Thus, the name of this Mul became Mandala, which later came to be called Mandar and in colloquial speech became Madray (Mandalay = Mandaray = Madray)

(D) It is not possible for the prize to always get to the deserving only, when the well has been adulterated

৬০৪. What does this section most clearly suggest about Gajendra Thakur?

(A) Sometimes due to lack of time or circumstances not favoring within that limited period, people cannot go to the book fair, and then they feel very sorry

(B) His concern from the very beginning was to do something concrete for his mother tongue Maithili, something that the contemporary society and literary figures were not aware of

(C) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur

(D) 7.121) His poetic language is extremely expanded and wide, which he has used

৬০৫. Which point best matches the argument of "Videha and Gajendra"?

(A) By making it timely, people of other castes and communities of Mithila can also accept it

(B) Arranging content in such a short time, editing it on time, and uploading it on its web portal for its readers is no small feat

(C) The ideal love story of Mahua Ghatwarin, depicted here as an ideal, has become immortal

(D) In a recent issue, Gajendra Thakur's editorial was on a Mandal ji's first prose novel, whose plot was written completely in the editorial, which did not seem right to me

৬০৬. Which section is associated with Dr. Yoganand Jha?

(A) Maithili Literature's Seeker-Worshipper: Gajendra Thakur

(B) Introduction to Gajendra Thakur and Preeti Thakur

(C) Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine

(D) Litterateur Gajendra Thakur: Personality and Works

৬০৭. What does this section most clearly suggest about Ganapati?

(A) Chaitanya Mahaprabhu: Ramapati Upadhyaya of Karamha Tarauni Mul

(B) He used to compose songs related to Ganapati, Shiva, Vishnu, Goddess Sita, Ram, Krishna, etc

(C) A Letter for 'Kurukshetram Antarmanak' (A Review of the Epistolary Style) - Rajdeo Mandal 21

(D) Noteworthy also because this magazine's special issues are focused on living writers

৭০৮. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Along?

(A) A special attraction of that magazine was a large album of pictures of Maithili writers

(B) Incidentally, among those who make such statements are also some of the wealthiest, most generous people, possessing abundant movable and immovable property

(C) In the instrumental culture of Rajasthan, in the centrality of the relevance of a spectator instrument, the poet's feeling seemed unclear

(D) Along with this, he presented the introduction of Lochana's Ragatarangini

৭০৯. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Actually?

(A) The saying is famous: “A word, properly known, well-used, becomes wish- fulfilling in heaven and in the world.” Actually, for any language, the word is its unit

(B) In this age of global competition, Mithila painting is confined to the periphery of creating paintings for Kohbar, Dala, Ashtadal, Aripan, Mandap, Vedi, etc

(C) Around that time, from Kathna as well, one J.E. (name probably Vedanand Mishra, now late) qualified

(D) Does literature have opposition to religion, or specifically to a particular writer?

৭১০. Which point best matches the argument of “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”?

(A) After entering high school and college, students themselves read stories, understand them, appreciate their essence, and also narrate them to others at the right time

(B) The credit for this goes to European and Bengali scholars

(C) In addition, in other books, the total expenditure was about 17,000 copies of books

(D) It would be a major challenge for anyone attempting to create a monumental lexicon of Maithili, as Gajendra Thakur has done

৭১১. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Maithili Literature's Seeker-Worshipper?

(A) A total of two hundred copies each were printed, and 150-150 copies were given to Panjikar Vidyanand Jha ji, which he could sell himself, and he did sell them

(B) To implant a new flame in this language, one must work by rising above the situation of class struggle

(C) Munna Ji Editor's Introduction Founder and editor of the internet magazine (in blog form) “Anchinhaar Aakhar”, centered on Maithili Ghazal and Sher-o-Shayari

(D) I will come again to this world, to the rule of the distant land of in-laws

৭১২. Which point best matches the argument of “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”?

(A) Before the genealogical description of the ancient Panji, Upati (Shrotriya lineage) and Nagaram (non-Shrotriya lineage) classes, there is a detailed introduction related to the Panji

(B) Just as evidence from various historians regarding the history of Mithila is found in fragments, opinions regarding Maithili Wikipedia also differ

(C) Among other select artists of the village, Vishveshwar alias Bisai Jha from the same tola was a famous comedian and an extraordinary dholak and nagada player

(D) By attempting to extract the story of Shit- Basant from the folk throat and transcribe it, Shri Thakur ji has provided direction for the preservation of this literary wealth

৭১৩. What does this section most clearly suggest about Maithili Literature's Seeker-Worshipper?

(A) Here, 'hau-rau-yau' was spoken, there, the advanced 'yau-yau-yau'

(B) पगहल पहर गौरी पूजल... (This section contains a critique of Preeti Thakur's work)

(C) "Arunee had an obsession like keeping his old things in mind

(D) The language of the songs follows Mithila music

৬১৪. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Maithili Literature's Seeker-Worshipper?

(A) All the songs are in the form of hymns and devotional songs, in which, along with the name, form, weapons, attire, etc., of the concerned deity, a description of the devotee's humility, helplessness, and surrender is there

(B) Special Issues in Maithili Magazines (Special Reference- Person Centric Special Issues) By Shivshankar Srinivas Just as reading and understanding a creation is enjoyable, understanding a creator is also enjoyable

(C) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Rasamay Kavi Chaturbhuj Shabdavali, and Badrinath Shabdavali, a detailed description of the timeless word structure and word treasury of Mithila-Maithili has been given

(D) If there is any kind of curiosity related to Maithili language and literature, related to the history of Mithila, related to Maithili grammar, script, dictionary, then undoubtedly the books available in the “Videha Archive” will be helpful

৬১৫. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Maithili Literature's Seeker-Worshipper?

(A) Only in the Rasadh-Arariya Panji are women's names mentioned in the Panji

(B) However, I thanked him for providing it and asked how the payment should be sent?

(C) Which were once common, now were becoming almost extinct, she reintroduced them

(D) Such types of efforts made in the direction of preservation-enrichment of Maithili language and literature had started from the beginning of the nineteenth century

৬১৬. According to the section “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is accurate?

(A) If approval is considered the start, then it is even more necessary that the work done before approval should be made public

(B) From this, it is proven that in the creator's view, among all seven parts of the entire book, this novel has special importance

(C) No need to spend money, and just browse for books on your preferred subject or genre on the Videha site

(D) This change keeps happening in its form and also in meaning

৬১৭. Which point best matches the argument of “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”?

(A) Otherwise, one would have to wash one's hands of such ancient words

(B) In his thought and writing, the vision of increasing the prestige of Maithil society is seen

(C) Because of Videha, I met many people, good and bad, mostly good

(D) Gonu Jha and Other Maithili Picture Stories - Shiv Kumar Jha 'Tillu' 5

৬১৮. What does this section most clearly suggest about Maithili Literature's Seeker-Worshipper?

(A) Out of the remaining 50-50 copies, some were given to 25-30 prestigious libraries in India, and the rest remain with Gajendra Thakur ji

(B) Sunita Thakur (Parental home - Bhavanipur, Madhubani) Nephew: Vedant Thakur Niece: Swastika Thakur Sister: Smt

(C) Over time, after the usage of many words is excluded, they gradually come into a state of extinction

(D) Doing, doing worry, days passed, now the body has become withered

৬১৯. What does this section most clearly suggest about Ramji?

(A) I spent a whole day trying to locate the original manuscript but couldn't find it

(B) The creation of a new path happens with a new perspective

(C) Ramji says, renouncing all hope, serve Shiva, the unique one

(D) The Utedh is done only according to the Mul; they are called middle-class householders

৬২০. What does this section most clearly suggest about Maithili Literature's Seeker-Worshipper?

(A) And second, having gone there, why did it sleep?

(B) One hears praise of its rich traditions everywhere, but it is unfortunate for Mithila that mere discussion of preservation meets with disinterest

(C) By the grace of his creative and contemplative talent, the continuous protection and enrichment of various genres of Maithili is being compiled

(D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

৬২১. Which point best matches the argument of "Maithili Literature's Seeker-Worshipper: Gajendra Thakur"?

(A) Ramji Chaudhary, a distinguished devotional poet of the modern period, Shri Gajendra Thakur ji has provided direction for the preservation of this category of literature as well

(B) On the Videha site, along with Maithili, a collection of English books is also available

(C) Reading stories like Raja Salhes, Mahua Ghatwarin, Naika-Banijara, Jat-Jatin, etc., it seems that many deep, factual things of historical importance have come to light

(D) When Babu Bhola Lal Das led a movement, it was the need of that era; when Tarakant Jha filed a case against the government at that time and put in all his effort, it was necessary at that time

৬২২. What does this section most clearly suggest about Therefore?

(A) Leave the question of book availability and ask whether its preservation can happen easily?

(B) In 2008, the Reserve Bank of India, under its financial education series, had original Hindi picture stories translated into Maithili, the translator being Dr

(C) This was a board middle school (it still exists)

(D) Therefore, to protect this invaluable wealth of Maithili literature from becoming time-devoured, it is necessary to transcribe them all

৬২৩. What does this section most clearly suggest about Yamuna?

(A) The ISSN number is a number issued by a body of the United Nations to provide international identification to newspapers, magazines, and journals published in print and digital media

(B) First was the number of readers being almost zero, and second was the writer and critic being each other's relatives/friends

(C) On the bank of Yamuna, the ghat is charming; the traveler stays at many places

(D) In every curse, something-or-other blessing is definitely hidden

৬২৪. What does this section most clearly suggest about Maithili Literature's Seeker-Worshipper?

(A) If the development of science is used for positive work, then the forms and colors of the world would change

(B) But field visits and the exploration of the knowers are difficult tasks

(C) Now, if I do not transliterate the Panji from Mithilakshar to Devanagari, then Maithili love stories of the calibre of Laila-Majnu and Heer-Ranjha would not come into Maithili

(D) In other castes, it is not mandatory, but most people of that class too are lovers of fish

৬২৫. Which point best matches the argument of "Maithili Literature's Seeker-Worshipper: Gajendra Thakur"?

(A) This demarcation was made: north of the Vindhyachal mountains are Pancha Gauda and south of the Vindhyachal mountains are Pancha Dravida

(B) Munnaji: Apart from being a tireless creator and critic, you have also become visible as a foundational pillar of Maithili magazines

(C) By being endeavouring in the direction of preserving the Gitavali of Pt

(D) Gonu Jha and Other Maithili Picture Stories Prof

৩২৬. What does this section most clearly suggest about Ramji Chaudhary ji?

(A) In the songs of Ramji Chaudhary ji, generally, the following of surrender devotion has been done

(B) Sahasrabdi Ka Chaupadpar (Poetry Collection) Gajendra Thakur 2009 50 ISBN NO.978-93-80538- 17-4 25

(C) “Videha Archive” is such a unique library where both entertaining and informative material is found

(D) For example, in the picture story from Moti Sayar to Mira Saheb, the storyline changes abruptly, which seemed like a summary

৩২৭. According to the section “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is accurate?

(A) Gajendra Thakur is the person who, through the medium of ghazal, reintroduced Vedic meters

(B) There are some gross differences in their sacraments

(C) Suddenly the mind has become restless, understanding my state, how will I do my work?

(D) Therefore, there is a belief that if not today, then tomorrow, someone will definitely make my effort meaningful." This sentence, which spreads hope, keeps arising in the mind repeatedly

৩২৮. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Naturally?

(A) They all have that habit formed, so what to do?

(B) Naturally, many words used in ancient literature become incapable of interpreting their meaning

(C) This kind of folk legend used to be spoken by the mouths of elders in every village, but is now fading away

(D) Gunakar Jha was appointed for Brahmins, Shankardutt for Karna Kayasthas, and Vijaydutt for Kshatriyas to execute this work

৩২৯. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Doing?

(A) Teen Jeth Egaraham Magh (Song Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-88- 90

(B) Doing, doing worry, days passed, now the body has become withered

(C) The meaning is that with just one click, all the information of the world becomes available, yes, through the medium of the internet

(D) In this situation, choosing the easier path, the use of Devanagari here has been prevalent for two hundred years

৩৩০. What does this section most clearly suggest about Never?

(A) Under no circumstances would a Maithil wish to hear criticism for accepting marital relations like brother-sister, uncle-niece, maternal uncle-niece, etc

(B) Never did I pluck a bilva leaf, never did I plant a flower

(C) Two or three illustrated children's story collections written by his wife, Shrimati Preeti Thakur, also printed and published

(D) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone

৩৩১. Which section is associated with Uday Narayan Singh "Nachiketa"?

(A) A Letter for Kurukshetram Antarmanak

(B) Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation

(C) Stories Penetrating to the Depths of Social Disparity

(D) Gajendra Thakur's Kurukshetram Antarmanak

৩৩২. What does this section most clearly suggest about Otherwise?

(A) Brahmanical means the litterateurs of the Maithil Brahmins and Karn Kayasthas, and in new brahmanical, there is the literature of non-Brahmins and non-Karn Kayasthas

(B) I have said before and am saying here too: my first book was also published by this “Shruti Publication” in 2011

(C) Otherwise, if you see, there were many great warriors of Kurukshetra - each brave warrior was a famous expert in their own field and genre - someone in commanding many Akshauhini armies, then someone in archery, etc. etc

(D) Because this is not a computer game, but a pictorial style of child awakening born from the mind, created by the author free from the fear of criticism, only for children

৩৩৩. What does this section most clearly suggest about Gajendra Thakur's Kurukshetram Antarmanak?

(A) This is what I would call the specialty of this meta-text

(B) And I thought, why not compile these articles along with new articles and make a book?

(C) Encompassing songs, tales, movements, stories, and history within itself, this novel has

(D) Many of us were happy that our language was given legal existence

৩৩৪. In “Gajendra Thakur's Kurukshetram Antarmanak”, which statement is supported by the discussion of Gajendra Thakur's Kurukshetram Antarmanak?

(A) In ancient Sanskrit literature, the word Gotra is often used for lineage or father's name

(B) The most important thing is that for the male and female readers of all subjects, here something or other will definitely be found

(C) But modern historians keep exposing such tendencies of Maithils from time to time

(D) Such types of efforts made in the direction of preservation-enrichment of Maithili language and literature had started from the beginning of the nineteenth century

৩৩৫. What does this section most clearly suggest about Gajendra Thakur's Kurukshetram Antarmanak?

(A) Munnaji: Maithili was specifically the original language of the entire Brahmin class

(B) Ramji Chaudhary published along with his introduction, Shri Gajendra Thakur ji has done such important work in the direction of literature preservation

(C) Videha Sadeha-5 (Maithili Very Long Story) (Selected from issues 51 to 100 of Videha e- magazine) - Ed

(D) In many compositions, he not only gives vague stories but also adds political commentary

৩৩৬. According to the section “Gajendra Thakur's Kurukshetram Antarmanak”, which statement is accurate?

(A) Gotra-Mul: Each gotra has many Muls; some Muls are found in more than one gotra

(B) One such tradition has been the Panji Prabandh, which when started included Brahmin, Karna Kayastha, and Kshatriya societies, but in the present time, it has survived only among Brahmins and Karna Kayasthas

(C) From this, the landscape of Maithili active compositions increases further, and new-new pictures, sounds, and plots come to the fore

(D) If I had not read the English text of this novel, 'The Comet', I would not have understood that this term is used for a comet or a tailed star

৩৩৭. What does this section most clearly suggest about Gajendra Thakur's Kurukshetram Antarmanak?

(A) However you read, the material in it is abundant, fully; some things seem of a very high standard, and some things are not that pleasing

(B) They are addressed by name, like Narpati Jha Panji, etc

(C) The work Gajendra Thakur has done for the preservation of the rare Panji is commendable

(D) In the present time, the Shit-Basant dance is delighting the public psyche in village after village of Bihar

७३८. In “Gajendra Thakur's Kurukshetram Antarmanak”, which statement is supported by the discussion of Gajendra Thakur's Kurukshetram Antarmanak?

(A) I understand that we only assimilate those words from other languages in place of which there is a lack of words in our own language

(B) in the first list is the same as Tripurajati (serial no

(C) But readers will definitely welcome this book, and the new writer class will also get a new direction

(D) Incidentally, readers should also know that in the same village as Gajendra Thakur ji, there was also a creative couple, Gopal Jha 'Gopesh' and Prabhavati Jha, much before his time

७३९. Which point best matches the argument of “Gajendra Thakur's Kurukshetram Antarmanak”?

(A) For those who are lovers of Mithilakshar, for them all, this remains a rare gift

(B) Videos in Maithili Sign Language are also available on the Videha site

(C) In 2008, a children's literature composition in Maithili was created by the proficient critic of Maithili, Mr

(D) Updating and Digitizing the Panjis of All Castes of Mithila - Many Ojadhs have been digitized by Gajendra Thakur, but much still remains

७४०. Which point best matches the argument of “Gajendra Thakur's Kurukshetram Antarmanak”?

(A) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered

(B) Ultimately, the use of the word Gotra in the sense of lineage or family is a later usage

(C) Even in today's context, in the story and in the interpretation, a glimpse of such a situation is seen

(D) But now, due to lack of public interest, this wealth of Maithili has come into a state of extinction

७४१. In “Gajendra Thakur's Kurukshetram Antarmanak”, which statement is supported by the discussion of Hindi and Tamil?

(A) The difference is only this that in Hindi and Tamil, many people together have been compiled in one volume, and here, it is not compositions of various genres by many writers, but his own compositions have been made available in the book

(B) The first blog focused on Maithili drama is “Videha Maithili Natya Utsav”, which has been around since August 2011 and was created by Gajendra Thakur

(C) In the collection, some typical words come repeatedly: Peer Baccha (children of the in-laws' place), Mahisbar Brahmanak Gaam (village of Mahisbar Brahmins), Garh Narikel, Dushan Panji, etc

(D) Dushan Panji (Year 2023) In addition to these three volumes, he also made digital copies of the manuscripts available for public use on the Videha website

७४२. According to the section “Gajendra Thakur's Kurukshetram Antarmanak”, which statement is accurate?

(A) He was Vishayavar, Bisphi- Kashyap (courtier of King Shivasimha) and a Sanskrit and Avahatta writer

(B) Nevertheless, even before the unprecedented revolution of Android mobile phones and social media began, Gajendra Thakur appeared in Maithili with the fortnightly e-magazine 'Videha'

(C) They all knew what the difference between religion and irreligion is, but still, all of them, as if, had become helpless in the face of the imminent catastrophe

(D) Among them, along with some books by Preeti Thakur, Jagdish Prasad Mandal, and Gajendra ji himself, there were some books of Videha; after that, this sequence continued

७४३. What does this section most clearly suggest about Which Mandakini?

(A) Which Mandakini is the poet in search of, who says- “Mandakini, which in the middle of the sky I saw today upon the earth...” The impression of his vast travels seems to appear well in the compositions

(B) Among these, the ancestors of Savarna and Vatsa are the same, hence despite being two different Gotras, marriages do not take place between them

(C) My intention is not to tell my story; my intention is to express my heartfelt feelings towards Mr

(D) Short purposeful poems have been given the name Kshanika or Haiku, but what should the short story be called?

৬৪৪. Which section is associated with Ashok?

(A) Stories Penetrating to the Depths of Social Disparity

(B) Introduction to Gajendra Thakur and Preeti Thakur

(C) Gajendra Thakur and His Novels

(D) Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation

৬৪৫. What does this section most clearly suggest about Kabir?

(A) Preeti Thakur ji, moving beyond traditional subject matter, has depicted Mithila's folk tales through the medium of picture stories, creating an entirely new style in Maithili literature

(B) If he had been somewhat lax in his duty, his family could have been drenched in the flood of materialism

(C) There is information about the Kabir monastery, and also the names of mangoes, all types of paddy are written

(D) Literary thought, seeing the count of readers, is also not less than anyone

৬৪৬. In "Gajendra Thakur and His Novels", which statement is supported by the discussion of Otherwise?

(A) Otherwise, this novel encompasses the time of three or four generations

(B) The biggest reason for this anguish was that no revolution seemed in sight in our language and literature

(C) These Ishtis are the basis for all other types of Yajnas

(D) Ganpati ji and Krishnadev ji (Dakshinbari tola, later Master Saheb) were good goalies

৬৪৭. According to the section "Gajendra Thakur and His Novels", which statement is accurate?

(A) To preserve the ancient heritages with modern technical resources, he has been ready from the very beginning

(B) Children's Story You have collected in a new form the small and big stories spread across Mithilanchal

(C) In the introduction, I had read his story 'Kathak Banala Lok'

(D) After much persuasion and requests, the officials of the government institutions agreed

৬৪৮. Which point best matches the argument of "Gajendra Thakur and His Novels"?

(A) He keeps himself away from any kind of cultural-literary politics

(B) This novel is divided into thirty- four waves

(C) Preeti Thakur has introduced her immense talent

(D) The proclamation that Ghazal has its own grammar came from Videha

৬৪৯. What does this section most clearly suggest about Gajendra Thakur?

(A) Only if the new generation of Maithili speakers decides to move away from their cultural and linguistic identity would it face any danger

(B) Playwright Shri Anand Kumar Jha and Ayushman Abhinav Anand (father and son) are also from this village

(C) In the criticism of Gajendra Thakur, Ramanand Jha 'Raman' is brahmanical, and Taranand Viyogi is new brahmanical, whereas Ramanand Jha 'Raman' belongs to the Brahmin caste, and Taranand Viyogi belongs to a non-Brahmin-non-Kayastha caste

(D) Videha is the first e- magazine of Maithili, which has been there from the year 2008 till now, and whose founder is Gajendra Thakur

৬৫০. What does this section most clearly suggest about Children's Poetry?

(A) Videha: Sadeha: 1 (Devanagari) (Selected from issues 1 to 25 of Videha e-magazine) Ed

(B) Such were the President's Award-winning teachers in those days!

(C) Banait-Bigadait (Story Collection) Subhash Chandra Yadav 2009 100 ISBN NO.978-81-907729- 8-3 07

(D) Gajendra Thakur has contributed in various genres like essays-articles-criticism, poetry, tales, epic, children's poetry, etc

৭৫১. In “Gajendra Thakur and His Novels”, which statement is supported by the discussion of Arunee?

(A) Then he said - Now write down the names of the next generation

(B) After his government tour, Arunee also has an accident, but he survives

(C) There were two branches of Gahanvar or Gandhavariya Rajputs of Mithila in Mithila, Bhith Bhagwanpur and Panchmahala (Saharsa, Purnia)

(D) In the east, from many places in Purnia and Kishanganj, to in the west, the temple of mother Durga at Chamunda (Muzaffarpur) has been discussed

৭৫২. In “Gajendra Thakur and His Novels”, which statement is supported by the discussion of Gajendra Thakur and His Novels?

(A) And those who have that tendency, people of all castes and religions should gather together so that we can all save ourselves from backstabbing

(B) It comes at the end of the novel that this accident was not an accident but was made to happen

(C) But readers will definitely welcome this book, and the new writer class will also get a new direction

(D) Since it is based on transliteration technology, it can at least be considered a symbol of interest and self-study

৭৫৩. What does this section most clearly suggest about Maithil?

(A) In his thought and writing, the vision of increasing the prestige of Maithil society is seen

(B) Roughly, even understanding one aspect, everyone forms feelings according to their own intellect

(C) First and foremost, the notable thing is that Videha is punctual

(D) First, that Jhingur Babu was a prosperous person

৭৫৪. Which point best matches the argument of “Gajendra Thakur and His Novels”?

(A) The second novel, 'Sahasrashirsha', is like a continuously ongoing story

(B) Govind Jha, Jayakant Mishra, Tarakant Jha, Prof

(C) If he had been somewhat lax in his duty, his family could have been drenched in the flood of materialism

(D) The hobby of building a book collection is a troublesome one

৭৫৫. According to the section “Gajendra Thakur and His Novels”, which statement is accurate?

(A) Due to the various types of information, the novel has become instructive

(B) He finds time from his busy life and remains prompt and alert for the service of Maithili

(C) These two scripts have become extinct in Maithil society

(D) Naturally, the articles included in this book are based on this division

৭৫৬. What does this section most clearly suggest about Mainly?

(A) The main points of this new idea are as follows: 1) Videha's editor, Gajendra Thakur, will write a focused critique on a particular living writer or artist, considering all available literature by that writer

(B) The Panji of Shrotriyas is divided into Chaupala (categories)

(C) The serial publication of my novels, 'Namastasyai', 'Lajkotar', 'Matribhumi', 'Maharaj' kept happening in Videha for many years

(D) Mainly, from the village Garh Narikel and the shelter of Mamatod and Mukhdev, it brings a wide socio-cultural landscape to the fore

৭৫৭. In “Sahastrabadhanee: In My View”, which statement is supported by the discussion of Sahastrabadhanee?

(A) If reading Maithili seems difficult, then such English books will help those children understand the history of Mithila

(B) The record- keepers would go around and ask the head of each family for their introduction and write it down

(C) That is, in the monarchy period, an officer could remain honest, active against corruption, and safe

(D) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23

৬৫৮. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play

(B) If ever in any era a storm of casteism arose here, the sentiment of hatred did not find a place here

(C) Pravar: Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchapravar

(D) Kalit's son Nand studies engineering and gets appointed to the post of Engineering Assistant in the Irrigation Department of the Bihar Government

৬৫৯. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) Kalit, as a Revenue Officer of the Darbhanga Raj, corrects departmental corruption and is successful

(B) For example, now any publisher can reprint Chanda Jha's 'Mithila Bhasha Ramayan', but the author's name on the book will remain Chanda Jha, the editor's name could be someone else

(C) I have one request to Preeti ji and Gajendra ji: the big legends about the Kosi river are prevalent in society, please encapsulate them in pictures as well

(D) Why are you asking all this?“ -”Look, you probably get a salary of five-ten thousand

৬৬০. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) He did not do such work only to show off; in the compositions of the creators of that neglected class, the dynamism and sense of empathy in the subject matter is not less than anyone else

(B) Adorning the story with both craft and content, he makes the story meaningful." You have reviewed this story collection in detail

(C) Many novelists have contributed to the Indianization of this genre, and now its form has taken on pure local ground

(D) Hence, it can be said that the name “Aryabhatt” in Genome Mapping is a wrong reading

৬৬১. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) While reading the book, many kinds of thoughts kept coming

(B) Later, a second edition of this book was made on Bloom Library in 2022, which can be seen by visiting bloomlibrary.org

(C) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23

(D) But as it was said earlier, Gajendra Thakur carefully avoids any kind of excess

৬৬২. What does this section most clearly suggest about Writing?

(A) If this work gets messed up, understand that the situation would be like being washed away in a stream

(B) Looking at it that way, a total of five people have been evaluated in this book

(C) The reason is that in the very Maithili where only those who lead movements or hold protests are considered language activists, no one acknowledges that Gajendra Thakur or any other linguist worked for the language

(D) Writing a story is like making a small niche or window in this mountain or carving a small figure, whereas novel writing is the work of carving a cave or dome in this mountain

৬৬৩. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) A simple question may arise in the reader's mind: are the editor of Videha or the people associated with it knowledgeable in all these scripts?

(B) Its characters, while belonging to Madhubani district (the story's thread indicates this), travel to Patna, Delhi, and Calcutta

(C) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of “Dhumketu” (Comet)

(D) Devnarayan Thakur, Lal Babu, Madhuban ji, Indrakant ji, etc., and this group, in retaliation for the insult to Dhaneshwar ji, eventually got the landlord's eldest son imprisoned in a lock-up for a week

৩৬৪. What does this section most clearly suggest about Sahastrabadhanee?

(A) Occasionally, some book is still given even now

(B) A four-year-old child who does not even know letters can also understand the story through the medium of pictures

(C) The plot has the fragrance of Mithila's soil and water

(D) Has the novelist made any mistake in choosing the symbol of 'Sahastrabadhanee', or am I mistaken in understanding its symbolic meaning!!!

৩৬৫. According to the section "Sahastrabadhanee: In My View", which statement is accurate?

(A) The Panjikars, who used to dedicate their valuable time to updating it, saw their income decline and they too became disinterested

(B) Like elsewhere, migration has also dominated Mithila

(C) The protagonist also wants to know the intimate mystery of life and death, and for that, he questions himself - 'Father's father and his progenitor, who?

(D) It has been transcribed and printed from original palm- leaf manuscripts dating from 450 AD to 2009 AD

৩৬৬. According to the section "Sahastrabadhanee: In My View", which statement is accurate?

(A) Editing is primarily a matter of vision, insight, and critical thinking

(B) The villages to which his progeny migrated and settled from the time of the Beej Purush up to the compilation period were called the branches (Mulgram) of that Mul

(C) Excess of nostalgia definitely becomes a negative aspect of any composition

(D) I have not met Gajendra Thakur ji, but there was a time, between 2008 and 2012

৩৬৭. In "Sahastrabadhanee: In My View", which statement is supported by the discussion of Sahastrabadhanee?

(A) Thus, the earliest known ancestor of each family was called the Beej Purush of that family

(B) In the Panji, there are details of hundreds of inter-caste marriages, and that too between Brahmins and Dalits

(C) In the silent camp, sitting worried and anxious was a descendant of a non-begging, boon-bearing hand, with papers and files spread all over the bed and table

(D) The decisive elements of the novel are corruption and the honesty that becomes its victim, but the depiction of these elements has been done only like a chutney and seems like a little touch

৩৬৮. What does this section most clearly suggest about Sahastrabadhanee?

(A) Introduction to Gajendra Thakur and Preeti Thakur Like the branch of the Karmi tree, they spread, like the Puraina (water hyacinth/plant), they flourished

(B) The Headmaster and all the teachers were astonished to learn that a book in Braille script was now available in Maithili too, considering it a matter of great fortune

(C) In the story 'Shabdashastram', there is a song whose first line became the title of the book

(D) One episode is 'death's victory', and the second episode is called 'victory over death'

৩৬৯. What does this section most clearly suggest about Premchand?

(A) Gajendra Thakur ji had made many Maithili sites on Yahoo Geocities; this was the first presence of Maithili on the internet

(B) Once again, the Bengali language led in this genre, and picture stories were written by Narayan Debnath in 1960

(C) Here, the novelist appears to follow the saying of the predecessor novelist Premchand - 'We consider the novel only as a picture of human life

(D) Vibha Rani, and the play's name is 'Bhag Raau Aan Balchanda'

৬৬০. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) There were about ten to twelve families in the entire village considered well-off; their children would study up to middle or high school!

(B) But this thing is very clear that this naming was not done as a result of any reverence; it seems to be an outcome of mockery

(C) I read some stories - the translations are very good

(D) The price of its first volume was kept at 5000 and the second volume at 12500

৬৬১. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) Many of our suggestions were also not accepted by publishers; all institutions have limits of financial resources

(B) In “Sahastrabadhanee”, there are such memories as well, apparently for which there is no need for the presentation of this novel

(C) The mainstream writers who come to Videha following the path of the parallel stream are respected

(D) Videos in Maithili Sign Language are also available on the Videha site

৬৬২. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) For me, the Videha site is truly like a blessing

(B) After 2015, many mainstream writers started cooperating with Videha

(C) As a result, the Brahmin community of a particular region became influenced by the customs, thoughts, food habits, attire, emotions, language, and civilization-culture of that particular region

(D) Ultimately, losing to circumstances, he goes to the refuge of magic-mysticism and rituals

৬৬৩. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) He and his writing both appear to be overflowing with inquisitiveness

(B) Maithili on the Internet - in this, new and knowledge-enhancing facts have been served for the readers

(C) With the change of time, people's tastes and cultural practices also change

(D) The plot has the fragrance of Mithila's soil and water

৬৬৪. In “Sahastrabadhanee: In My View”, which statement is supported by the discussion of Unnecessary?

(A) November 2010) Story Penetrating to the Layer of Social Inequality Abha Jha I know Gajendra Thakur ji as the chief editor of Videha magazine

(B) Gajendra Thakur: In My View By Pranav Kumar Jha In the contemporary Maithili literary and publishing world, where stage-managed shows and mutual admiration clubs predominate

(C) Then, the second priority was site selection

(D) Unnecessary display takes life and literature towards artificiality

৬৬৫. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) In this section of sixty-four pages, reflecting all the forms of time and season, the storyteller has attempted to write in the comprehensive genre of literature

(B) The genuine and literal meaning of 'Sahastrabadhanee' is - one thousand brooms or sweepers!

(C) Now you all might be wondering how much return Nagendra Kumar Jha got from this, so I leave that to you all

(D) Gunakar Jha was appointed for Maithil Brahmins, Shankardutt for Karna Kayasthas, and Vijaydutt for Kshatriyas for this purpose initially

৬৬৬. What does this section most clearly suggest about Sahastrabadhanee?

(A) Maithili's first free digital library is on Videha, and about 1500 books are available on it

(B) The natural expectation of the reader is that the episode related to this should come in some detail

(C) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21

(D) I can't handle this thankless task." Many people are troubled by termites

৬৬৬. In “Sahastrabadhanee: In My View”, which statement is supported by the discussion of Sahastrabadhanee?

(A) There are two specific and modern concepts towards the past and tradition

(B) We were not seeing a bright future for our language

(C) The Videha team is undoubtedly worthy of praise for making such good use of the internet

(D) They will add glory to the history of Maithili literature

৬৬৮. What does this section most clearly suggest about Indian?

(A) Ilarani Singh has also written plays, they are translated, not original

(B) The content of his novel is purely Indian, but on the style of its presentation, a foreign/non-Indian influence appears

(C) Those whose names appeared in the Panji became Panjibaddha

(D) In 'Badka Sadak Chhah Lan Bala', a sequential description of Mithila's development has been given

৬৬৯. In “Sahastrabadhanee: In My View”, which statement is supported by the discussion of Sahastrabadhanee?

(A) The balance you have maintained on the subjects is suitable for the time and circumstances

(B) But if this rots, then where will it come from?" The meaning of saying this is: for a person who considers something like leather shoes more important than the body, what is the purpose of life's empathy in that person?

(C) Gajendra Thakur has kept 'Sahastrabadhanee' safe from such excesses. [17] Some critics may have the sight of 'Nostalgia' in this novel

(D) Corrections were made by hand in the relevant chapter and page (1.11) of the book, but in the introduction (p

৬৭০. What does this section most clearly suggest about Sahastrabadhanee?

(A) In the context of any society, the landscape of a progressive future takes shape from a deep evaluation of present difficulties

(B) Whenever, wherever, and with whatever sentiment the first use of the word 'Sahastrabadhanee' was made, there is no doubt in this matter that in this novel, its use has been done respectfully

(C) A little away from this camp, there was a police post like a showpiece elephant tusk, where sometimes two constables with sticks would be present, and sometimes not even them!

(D) She doesn't hesitate to complain now and then, "You keep bringing books and piling them up, and I keep dusting them all day, don't I...?

৬৭৭. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) But for those who have neither money nor influence, how would their book get printed?

(B) Therefore, I have always felt that if a special issue on a living writer is published, the likelihood of benefit to literature from that writer increases

(C) While Gajendra Babu was preparing this work, one night around 9:00-9:30 PM, the phone rang persistently

(D) Gajendra Thakur, with his writing, stirs the stagnant water of the Maithili status quo

৬৭৮. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) This Copyright law also punishes those people who steal material from others' books and write it in their own name

(B) The meaning is that through deep exploration of the Panji, answers to all questions keep appearing

(C) In all the Kosi, Ganga, Gandak projects, the dance of loot was going on, and from contractors and engineers to the leaders of the ruling party, becoming unrestrained, bathed naked in this Ganga of corruption

(D) The beginning of *Bihani Katha* (Morning Story) perhaps started, but the real development happened with Videha

৬৭৯. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) First was the number of readers being almost zero, and second was the writer and critic being each other's relatives/friends

(B) Excessive logic and dryness overwhelm literature, just like life

(C) Maithili's neighbors include Bhojpuri and Magahi, and Hindi is superposed over all, spoken by people of all three language groups

(D) Munnaji: Finally, where do you see your contemporary creative people standing?

৬৫৪. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) As a result, at that time, many writers developed through the courtesy of Mithila Mihir

(B) Information about the available content is available on the webpage itself

(C) Why the originator or creator or user of this word or term considered a comet to be like a thousand brooms is a matter of research and investigation

(D) Shri Gajendra Thakur ji's Invaluable Contribution for Maithili: Videha e-Journal Rabindra Narayan Mishra When we all were children, then Mithila Mihir was very much in circulation

৬৫৫. In “Sahastrabadhanee: In My View”, which statement is supported by the discussion of Along?

(A) Along with the readers' perspective, the need for this detail was also there from a social viewpoint

(B) You see, he did not flee, but he sent us all to the village

(C) Videha was able to generate trust among all, and included those people who kept getting connected to Videha over various periods and gave it strength

(D) During this struggle, she does not widen it only for herself, but indirectly shows the path of hope to every person who loses and gives up in the vicious cycle of the justice system

৬৫৬. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) In this sequence, light has been shed on many internal work-systems of the government machinery

(B) Taking the help of this mixed style, sometimes as a diary, then as a travelogue, and then moving into various genres like history, etc., 'Sahastrabadhanee' achieves its completeness

(C) But based on available introductions, both were proven to be two branches of the same family

(D) His village is Mehath, near Jhanjharpur, a village whose soil has the capacity to give birth to one brilliant Maithil son after another

৬৫৬. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) In the Maithili novel, this is almost the first experiment of its kind

(B) All gotras are patrilineal, meaning each gotra is named after the earliest known great person of that lineage

(C) I can say that it was a golden period for the creation of Maithili literature

(D) It comes at the end of the novel that Garh Narikel is the first novel of a trilogy

৬৫৮. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) I have not seen or heard the use of this word by any other group. (This could also be my ignorance or limited knowledge)

(B) If your aim is to reach your composition to readers of every class, then you have to adopt the e-medium

(C) Mihir was a weekly magazine sustained by the Darbhanga Raj, so it did not print society's grievances

(D) Big-time crorepati and billionaire contractors would be left wondering that he wouldn't even offer them a cup of tea or a khilli of paan

৬৫৯. What does this section most clearly suggest about Sahastrabadhanee?

(A) The Central Institute of Indian Languages, Mysore, the Maithili Sahitya Sansthan, Patna, INTACH, and the Bhagalpur Museum have played a major role in this work

(B) Some Official and Social Terminology Available in Panji-Prabandh: Details of some official and social terminology available in Panji-Prabandh were compiled after exploring JPG images of 11,000 Panji palm leaves

(C) In Vidyapati's Nepal Padavali, compositions of this type are collected, but they were never glorified in this form

(D) In the language, craft, style, and plot of the novel, there is no artificiality or pretentiousness anywhere. [6] In literary criticism, just like in various other fields of life, an era of specialisation has set in

৬৭০. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) Along with caste, it is essential to rise above the pretense of gratification; otherwise, a question mark will arise on the existence of Maithili

(B) Videha Digital Library: A Boon for People Fond of Reading and Studying Kalpana Jha "After me, who will care for these Maithili books?

(C) It is very clear that no relevant or irrelevant event or description breaks the coherence of this novel

(D) In this drama, at places, logic and modernity have negated the objectivity of the subject matter

৬৭১. In “Sahastrabadhanee: In My View”, which statement is supported by the discussion of Arunee?

(A) "Arunee had an obsession like keeping his old things in mind

(B) And second, having gone there, why did it sleep?

(C) After that, in the Panji , a new Brahmin sub-caste named Shrotriya originated in Mithila

(D) If it would survive, then how much, and if it would not survive, then why?

৬৭২. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) “To remain honest, not to lose in adverse circumstances, to struggle” - this is the core message of this novel. [4] The weaving of the novel is very fine

(B) Here, 'hau-rau-yau' was spoken, there, the advanced 'yau-yau-yau'

(C) Raman Jha in his book 'Parijat Manjari'. --- Gonu Jha and Other Maithili

(D) Which Mandakini is the poet in search of, who says- “Mandakini, which in the middle of the sky I saw today upon the earth...” The impression of his vast travels seems to appear well in the compositions

৬৭৩. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) All of us were overwhelmed by the graciousness of his ideal family

(B) Govind Jha's list, the names Dharajati, Brahmajati, and Sripujati (Tripurajati) are absent, which are present in the other two lists

(C) The Pioneer of Maithili Digital Journalism: Gajendra Thakur - Kirtinath Jha 3

(D) In front of the creator, in the form of the acquisition of experience, study, and observation, a massive mountain lies ahead

৬৭৪. What does this section most clearly suggest about Sahastrabadhanee?

(A) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of “Dhumketu” (Comet)

(B) To the north are Gopalakha-Ramkhetari-Shankarpur and to the south are Mahinathpur-Naruar-Hainthibali, Bhairab-Sthan, Bideshwar-Sthan, Lohna-Kathna, etc

(C) So I believe that although this book is directly about Gajendra Thakur and Preeti Thakur, it also evaluates four people from a literary perspective

(D) With this effort of yours, the stories that were becoming extinct have come alive again

৬৭৫. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) Where Chuharmal was from the Dhudhvanshi Dusadh caste, on the other hand, Reshma was a daughter of the Bhumihar Brahmin caste

(B) In this insistence of seeing society with a particular eye, there are many flaws

(C) In place of these all words, the use of our own words could have been done, but it was not done

(D) This should be the duty of a litterateur: to instill in the readers' minds the conception of an ideal society and its possibility, and to lay the foundation for social change indirectly

৬৭৬. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) As a good result of his decision, Kalit gets appointed to the post of Revenue Officer of the Darbhanga Raj and, in his work field, changes the corrupt methods of all the previous revenue officers

(B) On the invisible wall of the mind's colors, the vision of the subject matter of circumstantial inequalities is beyond expectation

(C) The story is from today's Madhubani district, which in those days wasn't a district, but a subdivision, and its condition, to borrow a phrase, was 'a shivering city - Madhubani'

(D) Situated across the western bank of the Kamala- Balan rivers in the central area of that district is a village

৬৭৬. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir

(B) That is, democracy fails to provide security to honest people

(C) It is natural that in such a stagnant society, there is no place for inquisitiveness

(D) Due to the various types of information, the novel has become instructive

৬৭৮. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) He looked at their faces carefully - one of them looked vaguely familiar, probably a munshi or someone from the site

(B) Among these were translations of picture stories like The Phantom, Mandrake, Flash Gordon, Rip Kirby

(C) It is natural that the majority of Maithili's literature is the origin of such convenience and renewal

(D) From the discussion of the Ganga Bridge, it can be estimated that in the novelist's view, the time was around 1982 AD

৬৭৯. What does this section most clearly suggest about Gajendra Thakur?

(A) The reason is that in the very Maithili where only those who lead movements or hold protests are considered language activists, no one acknowledges that Gajendra Thakur or any other linguist worked for the language

(B) Then, whether it does not seem as if I have made some mistake somewhere.' The artist Gajendra Thakur obtains sufficient marks to pass the above expectation of Maupassant

(C) In the midst of this, 'Videha-Sadeha' made its entrance in Maithili

(D) Maithil Brahmins are primarily followers of only two Vedas: one group is the followers of the Madhyandina branch of the Yajurveda; the second follows the Kauthuma branch of the Samaveda

৫০০. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) Gangesha Upadhyaya - Chhadan Chhadan, Udayanacharya - Nanaotivar Nanaoti (Karian, Samastipur), Mahesh Thakur's maternal side Rud Jha in Kashyap Gotri Sakradhi Mul

(B) Firstly, Maithili does not have any unanimous, universally accepted form; there is no consensus even on its naming; secondly, its much- proclaimed, much-expanded geographical area is also disputed

(C) After that, focused on living writers, in July-September 2001 CE, an issue of the magazine 'Antika' focused on Rajmohan Jha came out, which also included an interview taken with Rajmohan Jha

(D) Meaning, if we exclude the bulky books, then there were other books worth about 16-17 lakh rupees

৫০১. In “Sahastrabadhanee: In My View”, which statement is supported by the discussion of Sahastrabadhanee?

(A) In the Bihar Research Society, Patna, there is a fragmented and untitled manuscript (Bundle No

(B) Ham Nahi Jaeb Videsh- How much pain- suffering and laughter-joy is filled in a person's heart

(C) Videha: Sadeha: 1 (Devanagari) (Selected from issues 1 to 25 of Videha e-magazine) Ed

(D) But it must be accepted that without being nostalgic towards one's roots or in the absence of intense involvement with one's livelihood, composing a novel with such content is not possible

৫০২. In “Sahastrabadhanee: In My View”, which statement is supported by the discussion of Sahastrabadhanee?

(A) 'Amar Chitra Katha' provided strength to this genre in Hindi as well as other languages

(B) There, about 7 kathas of land were recorded in some old deed in the school's name

(C) For the Gidar's Niraith, Rakash Than, Shahi's Maus, and Bidh, word after word resonates

(D) At the structural level, there is an abundance of description, narrative, and details in the novel

৫০৩. What does this section most clearly suggest about Sahastrabadhanee?

(A) If a policeman or government clerk became corrupt due to a bribe, then why did the critic not become corrupt by writing fawning reviews?

(B) Munnaji: Doesn't composing in so many genres simultaneously create stress?

(C) Nand also has an aversion to corruption, and in the form of various losses, he pays its price

(D) Beautiful Picture Stories for Children - Durganand Mandal 7

৫০৪. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) Jhingur Thakur is a traditional farmer by profession, but he understands the importance of education, and that is modern education

(B) Utedh - Before writing the Siddhanta, the rights of the groom and bride's sides are examined

(C) It becomes clear from the story how much immense pain Banveer, cut off from the group, struggles and passes each moment of life

(D) A Look at Preeti Thakur's Both Picture Story Books Dharendra Kumar The first picture story published in Maithili literature was encountered through Umesh ji

৫০৫. Which point best matches the argument of “Sahastrabadhanee: In My View”?

(A) Shedding light on humans and revealing their mystery is the core element of the novel.' Along with enriching 'Sahastrabadhanee' with the subtlest details of life, Gajendra Thakur has remained more credible in his presentation

(B) The story is from today's Madhubani district, which in those days wasn't a district, but a subdivision, and its condition, to borrow a phrase, was 'a shivering city - Madhubani'

(C) Mul: At the time of the Panji Prabandh, the place where a person resided was called his village for his future descendants

(D) For example, Taranand Viyogi, Subhash Chandra Yadav, or Mahendra Narayan Ram, while being in the mainstream, could not give a single writer of their caste to Maithili, but they themselves level more accusations of being casteist on Maithili

৫০৬. According to the section “Sahastrabadhanee: In My View”, which statement is accurate?

(A) The irrelevance of Sanskrit education in the current era is in his cognizance, and therefore, renouncing the attachment to traditional Sanskrit education, he arranges modern education for his son Kalit

(B) After reading the story “Sarva Shiksha Abhiyan”, the explanation of the reason for the failure of government schemes towards Dalit, backward, etc., classes in Maithili literature seems real

(C) He has churned the abundant juice of all genres of literature and made a concoction, where it is impossible to say where the waters of Ganga, Kosi, Yamuna, or Hooghly are?

(D) Wherever a link has been provided, there is extra space left between some words of that line

৫০৭. In “Sahastrabadhanee: In My View”, which statement is supported by the discussion of Sahastrabadhanee?

(A) The content of the novel keeps demanding this natural coordination, and the novelist, taking cognisance of this demand, has followed it

(B) The story is from today's Madhubani district, which in those days wasn't a district, but a subdivision, and its condition, to borrow a phrase, was 'a shivering city - Madhubani'

(C) Earlier, everyone used to keep their own records of their ancestors and marital relations

(D) JAGDISH PRASAD MANDAL- Maithili Writer (2023) Translation (English): 1

৫০৮. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) In today's time, its knowledge and experience have become very necessary

(B) A B C D - Nature Alphabet Book (Translation - Children's Picture Story, Children's Literature) (2022) 9

(C) The second is 'Mayanand Mishra's Pratham Shail Putri Cha, Mantraputra, Purohit and Stridhan', which is based on Vedic-era history

(D) In the east, from many places in Purnia and Kishanganj, to in the west, the temple of mother Durga at Chamunda (Muzaffarpur) has been discussed

৫০৯. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) Answer- “Man ke hare har hai, man ke jeete jeet.” (Defeat is of the defeated mind, victory is of the victorious mind)

(B) Pratibha- Cunningness and talent are two different things

(C) Author of a total of 8 books, including Maithili Ghazal's Grammar and History and History of Maithili Web Journalism, and editor of 4 books

(D) Videha Kosh Maithili-English Dictionary- Gajendra Thakur ISBN NO

৫১০. What does this section most clearly suggest about Dusadhtoli?

(A) Besides Videha, the magazine 'Navarambh' brought out a Somdev special issue in November 2019 CE under the guest editorship of story writer Ashok

(B) As a result, the Brahmin community of a particular region became influenced by the customs, thoughts, food habits, attire, emotions, language, and civilization-culture of that particular region

(C) A line from the story: “And from Dusadhtoli, Chamartoli, and Dhobiyatoli, all the books were gathered and taken away.” Thether Manukkh- From this story, it becomes clear that the complete degradation of humans has happened

(D) However, the satisfaction of seeing and reading a printed book or magazine in one's own hands did not make digital publishing popular in the field of regional languages and literature

৫১১. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

(A) Possibly, the silent viewpoint of society's path-guide has been made the central point of the poem

(B) I understand that in this book, priority has been given to the perspective for the amalgamation of literature

(C) Literature has many genres, among which story is one, and within that, picture stories are prominent for children's literature

(D) While reading, it seems that we have entered another world

৫১২. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) If you understand Corona in a way, it brought this revolution, but no revolution is possible overnight

(B) Otherwise, bringing such words suitable to the characters was necessary

(C) These ten classes of Brahmins are: Utkal, Kanyakubja, Gauda, Maithil, Saraswat, Karnata, Gurjar, Tailang (Telugu), Dravid, and Maharashtriya

(D) The Gandhavaria Kshatriyas of Mithila had preserved their own Panji, which is a pure genealogy, so they had no concern with the broader Panji under discussion

৫১৩. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of A Letter for Kurukshetram Antarmanak?

(A) The attempt to bring the compositions of the forgotten poet Pt

(B) Some Muls are such that they are found in more than one Gotra

(C) Readers are a separate section, and those who primarily do technical work are another

(D) May readers and writers continue to benefit from it for a long time to come

৫৭৪. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) Nutan Media- How modern media is functioning, that has been revealed

(B) The followers of the Madhyandina branch of Yajurveda are called “Vajasaneyi”, similarly, the followers of the Kauthuma branch of Samaveda are called Chhandogya

(C) In front of the creator, in the form of the acquisition of experience, study, and observation, a massive mountain lies ahead

(D) In other castes, it is not mandatory, but most people of that class too are lovers of fish

৫৭৫. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) Discussing the Tirhuta script, many Maithil scholars, before anyone else, declare the Darbhanga Maharaja Lakshmishwar Singh as an opponent of Tirhuta and a patron of Devanagari

(B) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of “Dhumketu” (Comet)

(C) In translation, we can call them multi-voicedness, dialogue-orientation, and festivalization

(D) The journey has become long now...." Research-Essay-Criticism In the beginning, there is 'Khissa Shit-Basant', based on field work

৫৭৬. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of A Letter for Kurukshetram Antarmanak?

(A) But seeing oneself with that much calmness and seriousness is not an easy thing

(B) A novel, stories, children's literature, criticism, essays, or poetry?

(C) Gunakar Jha was appointed for Brahmins, Shankardutt for Karna Kayasthas, and Vijaydutt for Kshatriyas to execute this work

(D) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance

৫৭৭. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

(A) Besides Videha, the magazine 'Navarambh' brought out a Somdev special issue in November 2019 CE under the guest editorship of story writer Ashok

(B) No one has dared to ask for my favour on the basis of caste or the name of relatives, at least those people who know my father and me

(C) In his own literature, full attention is not being paid to linguistic errors

(D) I had heard the 'Bagiya's tree' story from my grandmother's mouth during childhood

৫৭৮. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

(A) After 2015, many mainstream writers started cooperating with Videha

(B) The dialogue is suitable for life and the characters

(C) See the bent of the Kadam tree, wearing a saree at many places

(D) So I believe that although this book is directly about Gajendra Thakur and Preeti Thakur, it also evaluates four people from a literary perspective

৫৭৯. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

(A) This publication has published more than 100 books so far, which includes my book “Anchinhaar Aakhar” (2011)

(B) Expression of new things has been done with a new perspective

(C) Again, coming to the village from time to time, they would edit it - this work continued for hundreds of years

(D) Later, Pravar was also called 'Arsheya' - meaning related to the Rishi (Rigveda 9/97/51)

৫২০. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

(A) Touching the social image of Mithila, the short drama Sankarshan has the form of a street play

(B) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time

(C) Kshanaprabha (Poetry Collection)- Shiv Kumar Jha “Tillu” ISBN NO.978-93-80538-32-7 61

(D) Many must have understood that Kalidasa was a Karna- Kayastha

৫২১. What does this section most clearly suggest about Therefore?

(A) Things like Shreni, Panji (in the sense of categories within a community) are not the Panji; they are entirely different things

(B) Therefore, there is a belief that if not today, then tomorrow, someone will definitely make my effort meaningful." This sentence, which spreads hope, keeps arising in the mind repeatedly

(C) Since it is based on transliteration technology, it can at least be considered a symbol of interest and self-study

(D) Mihir had its own standard writing style which contemporary Maithili literary figures adopted, except for Ramanath Jha and Dr

৫২২. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) There is no genre of literature in which he has not written

(B) Among these, I must specially mention two works

(C) Shashidhar Kumar's children's poems connected to nature and science are very entertaining and informative

(D) In this line, a description of that anguish of separation is found

৫২৩. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

(A) Videha: Sadeha: 1 (Devanagari) (Selected from issues 1 to 25 of Videha e-magazine) Ed

(B) In the end, this is a new experiment of collecting all literary genres in one place

(C) But you, apart from this, give space to everyone-what thought does this express?

(D) For this work, the two people from whom Gajendra ji received assistance are credited as editors in this work

৫২৪. What does this section most clearly suggest about A Letter for Kurukshetram Antarmanak?

(A) In the songs of Ramji Chaudhary ji, generally, the following of surrender devotion has been done

(B) Everyone knows that the Braille script was invented for those visually impaired brothers and sisters who are divyaang

(C) By collecting many literary works in one book, you have made such a garland for the readers, in which it seems that flowers of various colours are strung in one place

(D) So it is proven that my prose and poetry are indebted to each other; the transliteration/digitisation of my manuscripts and the creation of dictionaries also contributed to the distinctiveness of my prose and poetry

৫২৫. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

(A) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it

(B) The article by Siyaram Jha 'Saras' in this book evaluates Gajendra Thakur ji's father, Kripanand Thakur ji, from a social level

(C) Children born, brought up, and raised in cities can at least see pictures of the above-mentioned objects

(D) Vidyapati's Videsiya - Pia Desantar - some new facts have come to light in this

৫২৬. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of Children's Literature?

(A) It is a matter of great astonishment that when someone starts a task, they develop the mentality that they were the first to start this work

(B) These ten classes of Brahmins are: Utkal, Kanyakubja, Gauda, Maithil, Saraswat, Karnata, Gurjar, Tailang (Telugu), Dravid, and Maharashtriya

(C) Time has not changed, this village of mine has not changed." Certainly, by composing so many children's poems, you have made a commendable effort to fill the treasury of children's literature

(D) If ever in any era a storm of casteism arose here, the sentiment of hatred did not find a place here

৫২৭. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of Directions?

(A) In this book, there is a collection of three types of stories: long stories, short stories, and very long stories

(B) Directions for staging have been given in a good manner

(C) The subject is completely new: a children's literature picture story

(D) Language suitable for the story has been used in a balanced manner

৫২৮. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

(A) Along with this, from the descriptions of the villages and houses of this place - Jhajharpur, Mehath, Gadhia, Naruar, Kachhwi, etc., the fragrance of Mithila's soil and water has naturally come into the story

(B) As mentioned above, if Uday Bhatt is added at the third position in the first list, the order and number of names become similar to the third list; however, some names still do not match

(C) One night, the Hindi play 'Sardar Bhagat Singh' was planned, and the next night, the much-discussed Maithili play 'Basat' written by Pt

(D) We all are very indifferent towards our mother tongue, which is indicative of our inferiority complex

৫২৯. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of Speculative?

(A) Whatever the case, such a tendency is rare and the feminist discourse makers of Maithili should take cognizance of this fact

(B) Undoubtedly, I got energy from this; I am saying this without any hesitation

(C) Speculative interpretation and criticism have kept happening

(D) Many couplets from 'Dak Vachan' must have been heard by everyone from the mouths of elders

৫৩০. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) It is at this point that the artistry and good structure of the creator's presentation become important, that how digestible, comprehensible, natural, and coherent he is able to make all this

(B) A Comprehensive Conversation with the Multi-Genre Creator and Young Journalist Shri Gajendra Thakur ji by the Young Representative Very Long Story Writer and Critic Munnaji

(C) He has transcribed into Devanagari more than ten thousand inscriptions written on palm leaves and birch bark in the Tirhuta script of the Maithili language

(D) One line was remembered: “On a Maithili servant like you Is the hope of us all Will fill the treasury of Maithili There is complete faith.” Sahasrabdi Ka Chaupadpar Seated on the Chaupad of the millennium, you are showing the game of life

৫৩১. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of Seeing?

(A) Seeing this colony, something came to mind." "Don't see this Papiyaha colony." The novel is enriched not only with psychoanalysis but also with philosophy

(B) Keeping all the above books in view, the work of transliteration was completed continuously for years

(C) This was a board middle school (it still exists)

(D) The good thing was that even when he wasn't there, or couldn't come during any holiday, Nityanand Thakur ji would take on the responsibility, and the work wouldn't get delayed

৫৩২. What does this section most clearly suggest about Ham Nahi Jaeb Videsh- How?

(A) Ham Nahi Jaeb Videsh- How much pain- suffering and laughter-joy is filled in a person's heart

(B) But field visits and the exploration of the knowers are difficult tasks

(C) But a very small percentage, less than 3-5%, are Maithils who can also speak English effectively

(D) Leave behind something valuable for the next generation, something that has meaning and utility for everyone

৫৩৩. According to the section "A Letter for Kurukshetram Antarmanak", which statement is accurate?

(A) The mainstream writers who come to Videha following the path of the parallel stream are respected

(B) Regarding human tendencies, this line can be seen: "It is human tendencies, to compare and find equality, how many people spend their lives in criticism and analysis of similarity and difference

(C) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed

(D) In that time, education in Avahattha was also given in counted and selected families; the story of English was very rare

৫৩৪. What does this section most clearly suggest about A Letter for Kurukshetram Antarmanak?

(A) So, the number twelve is either erroneous or a printing mistake

(B) He does not think at all about the consequence of the defect

(C) The size of the drama is short, which is indicative of newness

(D) Samdiya is the first literary review blog in Maithili, which Gajendra Thakur created in 2004

৫৩৫. In "A Letter for Kurukshetram Antarmanak", which statement is supported by the discussion of Sahastrabadhanee?

(A) For example, now any publisher can reprint Chanda Jha's 'Mithila Bhasha Ramayan', but the author's name on the book will remain Chanda Jha, the editor's name could be someone else

(B) Regarding this epic, only this much can be said that an attempt has been made to keep the tradition alive through the poetry writing of Surendra Jha Suman, Vaidyanath Mallik Vidhu, and Markandey Pravasi ji

(C) Sahasrabadhanee (Novel) \- Since ancient times, along with curiosity about the subject of Sahastrabadhanee, it has been speculated about

(D) The author has been successful in that purpose

৫৩৬. Which point best matches the argument of "A Letter for Kurukshetram Antarmanak"?

(A) In this part, providing distinction to the land of Mithila with a new philosophy is the dignity of relationship in the image of honesty and compassion

(B) Descriptions of Mithila's rivers - Kamala, Kosi, Balan, etc., have been done

(C) After the Yahoo Cities account was created, Mr

(D) Videha Sadeha-6 (Maithili Short Story) (Selected from issues 51 to 100 of Videha e- magazine) - Ed

৫৩৭. Which point best matches the argument of "A Letter for Kurukshetram Antarmanak"?

(A) Now see, the three children's exam results kept coming first every day, now what has happened to them

(B) Munnaji: When and how/from where did the inspiration for composition come for the first time?

(C) Certainly, this effort of yours is new for literature, and also evidence of industriousness

(D) By continuously publishing this magazine in Maithili, he has greatly benefited the writers and readers of Maithili

৫৩৮. According to the section "A Letter for Kurukshetram Antarmanak", which statement is accurate?

(A) Wikipedia is a community project in which all work is done for society without payment

(B) Akshata, incense, lamp, anointing, I never worshipped Shankar

(C) The Village Director Who Turned the Crank: K.N.T. - Siyaram Jha 'Saras' The first hour (of the day), Gauri was worshipped

(D) In the end, that same essence keeps emanating

৫৩৯. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) The girl's (aged paternal grandfather's father- in-law) great-great-grandfather's maternal grandfather - Second Chhathi 3

(B) Writers whose works were not published by the main Maithili magazines, their works started getting published in Videha

(C) Satbhainya Pokhari (Short Story Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-80- 76

(D) How much pathos is hidden in this statement of Banveer: "Mother, father!

৫৪০. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

(A) And you have a family, parents too, so nine people, right or not?“ -”Yes sir!

(B) So much so that humans, having descended lower than birds, small birds, insects, and moths, have become thether (completely crushed/hollow)

(C) Due to the influence of time, the Panji became extinct among Kshatriyas, and therefore they leave the entire village, so that there is no hindrance in the Siddhanta

(D) Links have also been provided in some photos

৫৪১. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) He does not think at all about the consequence of the defect

(B) This same cradle will witness the love for language and literature

(C) Jyoti Panjiyar, a devotee of Dharmaraj, after twelve years of penance, returned home wandering with a golden body

(D) In my opinion, this is not a matter of dispute but a subject for research

৫৪২. In “A Letter for Kurukshetram Antarmanak”, which statement is supported by the discussion of A Letter for Kurukshetram Antarmanak?

(A) With a new form, novel thinking, and a positive outlook

(B) Just as women are continuously advancing in every field of society, today's women are contributing invaluable to the development of Maithili and Mithila from their own levels

(C) If we start to assimilate this line seriously, then not just the name, but the essence and purpose of the novel are also revealed

(D) Helping a Student: In 1961, my father, respecting my wish and stubbornness, got me enrolled, bypassing Bharat and Kathia High School (now situated in Bhairabsthan), into the eighth class at Jhanjharpur-Kejriwal School

৫৪৩. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

(A) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands

(B) By science in a different way, and by literature and spirituality in different ways

(C) Language editing also seemed good; verbal and grammatical errors are extremely minimal. (From Videha Archive, published on the blog

(D) The names of various Muls are described in the book in the same order as they appear in the Panji text, which is not comprehensible for the average reader or researcher

৫৪৪. What does this section most clearly suggest about A Letter for Kurukshetram Antarmanak?

(A) The balance you have maintained on the subjects is suitable for the time and circumstances

(B) Vibha Rani, and the play's name is 'Bhag Raau Aan Balchanda'

(C) In ancient Sanskrit literature, the word Gotra is often used for lineage or father's name

(D) You have made an attempt to critique it in some new way

৫৪৫. What does this section most clearly suggest about A Letter for Kurukshetram Antarmanak?

(A) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation

(B) Besides 'Mithila Darshan', 'Karnamrit', and 'Bharati Mandan', the responsibility of distributing some other short-term magazines in Muzaffarpur city was given to me

(C) Possibly, in Devanand Panji, the name was Harishwar for Harshan (Harishan, or Harishen)

(D) And the community of readers can obtain any taste of literature from this lengthy book

৫৪৬. What does this section most clearly suggest about People?

(A) Vidyanand ji gave him a printed copy (the original one) of Genome Mapping

(B) Learn Braille through Mithilakshar - Gajendra Thakur ISBN NO.978-93-80538-56-3 98

(C) People keep saying that your mother-father sold you

(D) Along with caste, it is essential to rise above the pretense of gratification; otherwise, a question mark will arise on the existence of Maithili

৫৪৭. According to the section "A Letter for Kurukshetram Antarmanak", which statement is accurate?

(A) Sahasrabadhanee Novel: Sahastrabadhanee is a celestial body, whose sight is considered inauspicious in the Aryan religious view, but the novelist, assimilating this inauspicious body, made it Savitri

(B) But as it was said earlier, Gajendra Thakur carefully avoids any kind of excess

(C) You have said that: "The new review is based on a detailed description of the work." No Entry: 'Ma Pravesh' is a drama by Nachiketa ji

(D) You have made an attempt to decorate a mythological story, based on religious preaching, as a plot in some new way

৫৪৮. In "A Letter for Kurukshetram Antarmanak", which statement is supported by the discussion of A Letter for Kurukshetram Antarmanak?

(A) In short, just this much: this story collection is a cocktail of many forms, colors, sizes, and flavors, is based on diverse emotional landscapes, and has brought a big canvas for thought

(B) The language of the novel is suitable for Maithili readers; it is described in a natural way, just as people speak

(C) He has an authentic and serious book titled "Dushan Panji", which Gajendra ji edited with the cooperation of an expert Panjikar

(D) The message that is being loaded on a donkey in this story will remain in the readers' memory for many days

৫৪৯. According to the section "A Letter for Kurukshetram Antarmanak", which statement is accurate?

(A) At upanayan ceremonies, weddings, kojagara, or other occasions in the village, this troupe would be booked and get two hundred, three hundred rupees per night, along with meals

(B) The strong point of this book is the pictorial discussion of the stories

(C) The meaning is that with just one click, all the information of the world becomes available, yes, through the medium of the internet

(D) With a new perspective, the development of all the characters has happened with ease, which is suitable for the novel

৫৫০. What does this section most clearly suggest about Sankarshan?

(A) All gotras are patrilineal, meaning each gotra is named after the earliest known great person of that lineage

(B) Bap Bhel Pitti Aaur Adhikar - Bechan Thakur ISBN NO.978-93-80538-91-4 87

(C) The drama Sankarshan introduces one to a new character, who understands the cheating of village people well

(D) Among other select artists of the village, Vishveshwar alias Bisai Jha from the same tola was a famous comedian and an extraordinary dholak and nagada player

৫৫১. In "A Letter for Kurukshetram Antarmanak", which statement is supported by the discussion of Despite the?

(A) He resonates from the depths of his inner self

(B) Despite the small size of the novel, the complete development of the plot has happened

(C) This novel is divided into thirty- four waves

(D) Unnecessary display takes life and literature towards artificiality

৫৫২. According to the section "A Letter for Kurukshetram Antarmanak", which statement is accurate?

(A) People do not want to remember that day of their ancient history, from which one experiences immense pain

(B) Munnaji: Maithili was specifically the original language of the entire Brahmin class

(C) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Kavi Chaturbhuj Shabdavali, and Badrinath Jha Shabdavali, a detailed description of the Maithili word treasury has been given

(D) It's wonderful how she has condensed the vast world of Maithili folk tales like Shiva's matted hair

৫৭৩. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

(A) The description of some places in Mithila was not found in this list, like: Sati Sthan (village-Shasan, block-Hasanpur, district-Samastipur) and Udayanacharya's birthplace (village-Kariyan, district-Samastipur)

(B) While progressing with speed, the hints of all things have come, and the condition and direction of that ancient time are naturally reflected

(C) From this, it is proven that in the creator's view, among all seven parts of the entire book, this novel has special importance

(D) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation

৫৭৪. Who is credited with “Kurukshetram Antarmanak” in this book?

(A) Prof. Veena Thakur

(B) Dr. Shiv Kumar Mishra

(C) Siyaram Jha 'Saras'

(D) Shiv Kumar Jha 'Tillu'

৫৭৫. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) He has churned the abundant juice of all genres of literature and made a concoction, where it is impossible to say where the waters of Ganga, Kosi, Yamuna, or Hooghly are?

(B) Pages upon pages would be filled with the list of books written by him

(C) But compared to the encouragers, these were in very small numbers, keep it at five percent

(D) Ghonghardiha vs Mahath, Kharauna vs Mahath, and Raima vs Mahath

৫৭৬. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Dundabhi?

(A) The most important thing then is that by doing this work, Maithili books can remain safe for ages to come

(B) Even today, before marriage, it is considered necessary to check the rights of the boy and girl and obtain a Siddhanta Patra

(C) The poet himself is a Dundabhi player, so how can there be a clear vision?

(D) Now our task is to make it as useful as possible and to search for further material

৫৭৭. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Badka Sadak Chhah Lan Bala'?

(A) High schools were searched for in the seventh decade, two were found - in Bharat and Bhairabsthan

(B) Balmandli/ Kishor-Jagat (Children's Drama - Stories - Poetry)- Gajendra Thakur 2009 50 ISBN NO.978-93-80538-21-1 29

(C) Similarly, Mahua Ghatwarin, to protect her honor, sacrificed her life in the Kaushiki river, keeping her chastity intact

(D) In 'Badka Sadak Chhah Lan Bala', a sequential description of Mithila's development has been given

৫৭৮. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) Tvanchahanch and Asanjati Man: As becomes clear from the name, both poems have been written reflecting historical events

(B) Naturally, the articles included in this book are based on this division

(C) However, I thanked him for providing it and asked how the payment should be sent?

(D) Mahapandit Rahul Sankrityayan brought photos of some such manuscripts written on palm leaves from Tibet

৫৭৯. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Kurukshetram Antarmanak?

(A) I cannot clearly consider it an autobiography, because the novelist has not evoked it in any form

(B) Citing a manuscript of Dushan Panji, the scholar writes that it contained written documents of Brahmins' marriages with other castes, especially Dalits and Muslims, or remarriage after the husband's death

(C) The character of Nand, and the form of the struggle done by him, and his mental psychology become clear

(D) Jagdish Prasad Mandal (Biography)- Gajendra Thakur ISBN NO

८६०. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) The price of its first volume was kept at 5000 and the second volume at 12500

(B) Some people, to satisfy others, change their ideology externally

(C) Therefore, the first step of marriage must have been the decision of right

(D) The credit for not bringing Dalit-neglected classes into literature in Maithili goes to their own classes

८६१. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) The creators themselves could not arrange the funds

(B) Along with sister languages, due to the influence of Western culture, the Maithili language has flickered

(C) In one song, the description of surrender to Shiva is of this form: "My life also passed in vain

(D) Thus, apart from the glory of being the first digital fortnightly in Maithili, 'Videha' is unique in the history of Maithili journalism in many senses

८६२. What does this section most clearly suggest about Kurukshetram Antarmanak?

(A) Otherwise, for the convenience of readers, it has also been published separately

(B) Imagine if all awards were stopped, all assignments ended, all platforms, all institutions closed

(C) Such introductions are found not only for Vidyapati but for all Maithil Brahmins

(D) The relationship between groom and bride, naturally, is just a compromise, but in the world's system, this is the most sacred and unique relationship

८६३. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) In the east, from many places in Purnia and Kishanganj, to in the west, the temple of mother Durga at Chamunda (Muzaffarpur) has been discussed

(B) The foggy darkness from the Ganges side trying to engulf it!

(C) He had composed the Padavali, and his Vidyapat Naach was famous in that time

(D) Some more places may have been missed; enlightened readers can work on this subject

८६४. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Kurukshetram Antarmanak?

(A) In his own literature, full attention is not being paid to linguistic errors

(B) If I had wanted, I could have given all the links or images in one place, but I think that readers should get more references in one place

(C) I think this tradition, which operates on scientific principles, should be researched further

(D) The vertical divisions of the Vedic era, Chhandogya and Vajasaneyi, remained with this, and the Yajnopavit mantras/marriage rituals of both are different

८६५. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Shatanand ji?

(A) In those days, if an artist got a share of 50-60 rupees after meals, it was a big thing

(B) Then why did priest Shatanand ji have the marriage of the aunt from Kharadak performed on that same date?

(C) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37

(D) Jhameliya Viyah (Drama) - Jagdish Prasad Mandal ISBN NO.978-93-80538-45-7 58

८६६. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century

(B) By binding new, new genres of literature and the ignored class of society in the embrace of Maithili, bringing communism and socialism to the soil of Maithili, he washed away the inappropriate stigma attached to the foreheads of us all

(C) The irrelevance of Sanskrit education in the current era is in his cognizance, and therefore, renouncing the attachment to traditional Sanskrit education, he arranges modern education for his son Kalit

(D) I remember, his father's protective shadow was lifted from his head early, but his elder brother, Late Nityanand ji, was not affected by that blindness or helplessness

৫৬৭. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Kurukshetram Antarmanak?

(A) It was my job (as Assistant Librarian) to switch the radio on and off at the scheduled times

(B) The language of the compositions, written centering all images, is extremely simple

(C) The right to call something good or bad is with the readers

(D) Whenever, wherever, and with whatever sentiment the first use of the word 'Sahastrabadhanee' was made, there is no doubt in this matter that in this novel, its use has been done respectfully

৫৬৮. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) Incidentally, here I also want to inform the reader that seeing the work of Videha, the name of a meter (behar) used in Maithili ghazals has been kept as 'Behr-e-Videha'

(B) Funds can be arranged, an attractive cover can be made by a good designer, a proofreader can standardize spellings and call it good language

(C) Actually, Subhash ji is the Phanishwar Nath Renu of Maithili literature

(D) Gajendra Thakur ji published three massive volumes related to the Panji, in which the transcription of the Panji was published in both Tirhuta and Devanagari scripts: 1

৫৬৯. What does this section most clearly suggest about Kurukshetram Antarmanak?

(A) The reason is that the life of those living on the riverbanks is like that of aquatic creatures

(B) That is a different world; people have not understood what awards, translations, assignments, monographs are; they are things of the dung-plastered mainstream's house

(C) Actually, Subhash ji is the Phanishwar Nath Renu of Maithili literature

(D) In this part, providing distinction to the land of Mithila with a new philosophy is the dignity of relationship in the image of honesty and compassion

৫৭০. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) Any Maithili lover residing in any corner of the world can see their Maithili magazine simply by turning on the internet on their smartphone and pressing the given link with their finger

(B) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Rasamay Kavi Chaturbhuj Shabdavali, and Badrinath Shabdavali, a detailed description of the timeless word structure and word treasury of Mithila-Maithili has been given

(C) But in the present time, what is needed is to enroll one's children in schools to study through the Maithili medium, which no one is doing

(D) Has any incident happened in your personal life as a reason for writing, due to which you have considered yourself ashamed or proud?

৫৭১. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) Among these, the custodians of both governmental and social heritages were determined to destroy them

(B) Did they think differently from the Utedh format?

(C) Preeti Thakur's above-mentioned books, my heart was filled with joy

(D) At places, the use of English letters has been done, like: Anesthesia, Opinion, Impression, etc

৫৭২. What does this section most clearly suggest about Conclusion?

(A) The two oldest compilations available in the twentieth century were written around the same time (first half of the eighteenth century)

(B) Conclusion: In this book divided into seven parts, an attempt has been made to taste the comprehensive essence of literature

(C) He looked at their faces carefully - one of them looked vaguely familiar, probably a munshi or someone from the site

(D) In some, some details may not be available to the reader)

৫৬৩. What does this section most clearly suggest about Shri Subhash Chandra Yadav ji?

(A) Whatever little exists, how many children understand its meaning?

(B) His protagonist Arunee, while roaming the Patna zoo, can ask that "We had come to roam the zoo

(C) If there is, then refute the written opinion with evidence (not with talk)

(D) Gajendra ji's review of Shri Subhash Chandra Yadav ji's story collection 'Banait-Bigadait' is unparalleled

৫৬৪. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) Before Gajendra Thakur, the Genealogical Society of Utah (United States) came forward for the preservation of the Panji, but they created an archive for themselves, not for the society

(B) Maithili is a folk language; efforts should be made to promote folk culture

(C) It was around 1960-62 when the decision to float a public library in the name of the late Rambahadur ji was discussed

(D) Umesh Mandal ji was typing all my compositions and giving them book form, then in between, I used to take the help of this software to correct them

৫৬৫. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) But this thing is very clear that this naming was not done as a result of any reverence; it seems to be an outcome of mockery

(B) Imagine if all awards were stopped, all assignments ended, all platforms, all institutions closed

(C) In all dramas, there is an inclusion of humor and eroticism in some form or another, but here, why the lack?

(D) Its place is in the heart; external conduct is merely its result

৫৬৬. What does this section most clearly suggest about Kurukshetram Antarmanak?

(A) If he had been somewhat lax in his duty, his family could have been drenched in the flood of materialism

(B) Baangak Bangauda (Children's Poetry Collection) Gajendra Thakur 2009 ISBN NO.978-93-80538-61-7 18

(C) It is natural that in such a stagnant society, there is no place for inquisitiveness

(D) I have seen with my own eyes that breaching the defence of these two Thakurjis (K.N.T./S.N.T.) was almost impossible for any strong team

৫৬৭. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) 'Mahur' was a revolutionary novel for Maithili literature

(B) Videha accepts the spelling of all writers, which is why writers of every ideology and every capability have entry into it

(C) Companion audit indicates the work done between presented composition and screening of subsidy applications

(D) Videha Sadeha-12 (Selected compositions from issues 111 to 115 of Videha e-magazine) - Ed

৫৬৮. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) The boss has also come, he is sitting in the vehicle

(B) I myself have benefited greatly from Videha e- journal

(C) It may be that in her fate, household happiness like Sita ji was not written, but the stigma was attached to the date of 'Wedding Panchami'

(D) Later, I learned that this journal was edited by someone named Gajendra Thakur ji

৫৬৯. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Dundabhi?

(A) He completed the work of digitizing the Panji around 2007

(B) Even a person with a multi-faceted personality, feeling pressure in the motion of life, suppresses their sensitivity somewhere and acts like a Dundabhi player

(C) Indira Jha Father: Shri Sudhir Chandra Jha Village Jageli, Bhaya-Taranagar, Purnia

(D) At upanayan ceremonies, weddings, kojagara, or other occasions in the village, this troupe would be booked and get two hundred, three hundred rupees per night, along with meals

৫৫০. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) May readers and writers continue to benefit from it for a long time to come

(B) If somewhere a question-like thing appears, it would also appear that that question is for the convenience of some previously present/established answer or for renewal

(C) Literary thought, seeing the count of readers, is also not less than anyone

(D) But the issue is neither about miserliness nor financial hardship

৫৫১. What does this section most clearly suggest about Kurukshetram Antarmanak?

(A) In place of these all words, the use of our own words could have been done, but it was not done

(B) In one or two books, due to carelessness, the copyright got printed as “Shruti Publication”

(C) Mahapandit Rahul Sankrityayan brought photos of some such manuscripts written on palm leaves from Tibet

(D) Around this time, picture stories in other languages also strengthened their roots

৫৫২. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) Thakur's effort is praiseworthy, a courageous step, and a novel experiment

(B) Answer - It should be something children like, the pictures, and also the language

(C) I remember when I was searching for question papers, etc., of Maithili for the BPSC, this material was first available to me through Videha

(D) To consider the description of the story of a family spanning one hundred and fifteen years as a fictional story would definitely be considered an ax blow to the creator's feelings

৫৫৩. What does this section most clearly suggest about Maithils?

(A) Regarding human tendencies, this line can be seen: "It is human tendencies, to compare and find equality, how many people spend their lives in criticism and analysis of similarity and difference

(B) But those who have read in the preface of my book “Maithili Ghazal ka Vyakaran evam Itihaas” will understand why we are doing this

(C) In contrast, Gajendra Thakur, with his willpower and hard work, made a thing of Mithila accessible to the people of Mithila and the entire country at both digital and print levels

(D) In this poem, the poet's perspective is to support widow marriage, but the upper-caste Maithils are not accepting it

৫৫৪. What does this section most clearly suggest about Kurukshetram Antarmanak?

(A) I understand that in this book, priority has been given to the perspective for the amalgamation of literature

(B) This reveals the subject-diversity of all the collected poems, etc

(C) This exceptional team's football ground (on the bank of Balli-Pokhar - northern part) was suddenly usurped at gunpoint in Mahath

(D) What was the first composition (written), and which was the first published composition (tell with genre) and where and when did it get published?

৫৫৫. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) Nevertheless, the preservation of whatever part of the authentic Panji Gajendra Thakur ji has done remains significant

(B) Initially, I thought of it as comics for Maithili children, but as I started reading, I became immersed in it

(C) All of us were overwhelmed by the graciousness of his ideal family

(D) How can Maithili's condition and direction get a new impetus from this?

৫৫৬. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) If the skin of the feet rots, then new ones will come

(B) This is literally true because no one had the courage to place a turban on the head of the original pioneer

(C) A novel, stories, children's literature, criticism, essays, or poetry?

(D) The Panjikars might think that someone will come again and pay

৫৫৬. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) In this part, two children's dramas, twenty-five children's stories, alphabet education, and over one hundred children's poems have been given

(B) But the literature residing in the people's throats is in the entire Brahmin class; Umesh Mandal has compiled such literature of 12-14 castes, and books by Mahendra Narayan Ram/ Vishweshwar Mishra/ Manipadma have also been published

(C) Readers can get detailed information by reading that book

(D) Gajendra Thakur: Personality and Works - Acharya Ramanand Mandal 25

৫৫৫. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) In 'Gonu Jha Aan Swargkatha', a Thakur wants to defeat Gonu but fails himself

(B) From the perspective of transcribing oral histories, this novel holds its own distinct feature

(C) The best subject of this part, which shook my inner mind, is the fluent and detailed presentation on the world of compositions of the forgotten poet, Pandit Ramji Chaudhary

(D) In them, with discussions of knowledge and ignorance, logic and analysis, dualism and non-dualism, the story becomes heavy and seems to be filling up, and in between, the inclusion of songs seems to attempt to bring freshness

৫৫৭. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) Ham Puchhai Chhi (Poetry Collection) Vineet Utpal 2009 160 ISBN NO.978-93-80538-05-1 14

(B) Sahasrabdi Ka Chaupadpar: The third part of Kurukshetram Antarmanak is in the form of a poetry collection, whose title has been given as 'Sahasrabdi Ka Chaupadpar'

(C) This same cradle will witness new-new plans and projects

(D) Bap Bhel Pitti Aaur Adhikar - Bechan Thakur ISBN NO.978-93-80538-91-4 87

৫৫৮. What does this section most clearly suggest about Kurukshetram Antarmanak?

(A) 'Maithili Samalochna' operated by Videha on 7 April 2012) Kurukshetram Antarmanak Shiv Kumar Jha 'Tillu' Some people have this tendency that they keep making new, new types of experiments in their ongoing lives

(B) There is no article by me on Gajendra Thakur ji in this collection, and it has been deliberately omitted

(C) To consider the description of the story of a family spanning one hundred and fifteen years as a fictional story would definitely be considered an ax blow to the creator's feelings

(D) Although on the same page of the introduction, it is said that there are twelve generations from Narasimha to Trinayan

৫৫৯. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Aryan?

(A) Bhannu Mandal, Gauri Jha (Pubari tola), Sitambar, Vedanand (all from Pubari tola) were backward in studies but very durable and reliable in sports

(B) Litterateurs are a separate section, institutions are separate

(C) The analysis of Aryan culture within the periphery of religion and the field of action seemed good

(D) She Broke the Stubborn Bow, Let's Go, Friends

৫৬০. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) People do not want to remember that day of their ancient history, from which one experiences immense pain

(B) Maithili books are possibly not available on 'Kindle'

(C) As a result, the Brahmin community of a particular region became influenced by the customs, thoughts, food habits, attire, emotions, language, and civilization-culture of that particular region

(D) So, the number twelve is either erroneous or a printing mistake

৫৬১. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Hearing the?

(A) Hearing the various names of Karail, Taruj, and Kheera, village life comes to mind

(B) But this facility is not available in the printed book

(C) The use of the term 'Panji-system' is the biggest misconception

(D) In the village, clothes are taken on rent from the washerman

৫৭৪. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) Galpa-Guccha (Very Long and Short Story Collection) (2009) 2

(B) In the introduction and recognition of the brave original man Lorik of Saharsa-Supaul, a vision of mythological Maithil culture is seen

(C) The reason behind it was none other than Kripanand ji

(D) Vaiyakarana Nandipati, Vaiyakarana Gaurishankara, Vaiyakarana Rajje,, from Khandabala - Bhagiratha ddau

৫৭৫. What does this section most clearly suggest about Arunee?

(A) In the instrumental culture of Rajasthan, in the centrality of the relevance of a spectator instrument, the poet's feeling seemed unclear

(B) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade

(C) I also want to mention one thing that while typing an article or correcting a typed article, in haste, my own spelling and style creep in

(D) The work Gajendra Thakur has done for the preservation of the rare Panji is commendable

৫৭৬. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) The analysis of the style of the storyteller of these all stories, whatever it may be, its decision should be left to the readers, but the purpose of the composition is clear

(B) In the 1942 AD movement, Panchanan Jha and Puran Mandal together sacrificed their lives in Jhajharpur, but that was not recorded; in 2009 AD, Jagdish Prasad Mandal made that event the basis of his story 'Pachhtaba'

(C) Small and Big (Translation - Children's Picture Story, Children's Literature) (1st Edition 2002, Revised Edition 2022) 2

(D) Forbidding, forbidding, all demons are tired, who would not fight in sleep?

৫৭৭. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Mahis?

(A) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya

(B) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector

(C) He was hidden or neglected in the history of Maithili literature

(D) The girl's paternal grandfather's maternal grandfather's father - Third Chhathi 4

৫৭৮. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) We will do the work of preparing up to camera-ready copy for free

(B) There is no morsel of food in the stomach, and books are available for free; questioning such a state of education is natural

(C) In the east, from many places in Purnia and Kishanganj, to in the west, the temple of mother Durga at Chamunda (Muzaffarpur) has been discussed

(D) Whatever it was, after this second book, Subhash Chandra ji's literary activity increased so much that it is before you all

৫৭৯. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Now the?

(A) I can say, and with complete conviction, that in the coming time, people's attraction and interest in Videha will only increase further

(B) Publishing any digital journal continuously for such a long time (that too in Maithili, without any advertisements) can be considered a great achievement

(C) Now the question arises: which genre should Galpa-Guccha be considered?

(D) Children's Story You have collected in a new form the small and big stories spread across Mithilanchal

९००. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) Whereas if children's literature is not refined, then in the near future, the form of the mother tongue may dissolve

(B) In the famous Maithili text Varnaratnakara, during the description of the eighty-four Siddhas, the word “Magardhaj” is mentioned

(C) In this, an analysis of all types of fish, their size, color, and form has been done

(D) An essential piece of information for the reader is that due to a mistake of mine, in some places in this book, the period mark has been replaced by the English full stop

९०१. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) The reason is clear: the dramatic form of Pia-Deshantar is performed among the backward castes of Mithila

(B) English, as we see it today, is a relatively recent phenomenon in the global history of language, possibly only slightly older than Maithili

(C) I have seen the vast collection of Panjikar Keertinath Jha of Koilkhand being destroyed

(D) The scope for reform has always been kept open

९०२. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) I understand that we only assimilate those words from other languages in place of which there is a lack of words in our own language

(B) While progressing with speed, the hints of all things have come, and the condition and direction of that ancient time are naturally reflected

(C) After reading the story “Sarva Shiksha Abhiyan”, the explanation of the reason for the failure of government schemes towards Dalit, backward, etc., classes in Maithili literature seems real

(D) From this, the landscape of Maithili active compositions increases further, and new-new pictures, sounds, and plots come to the fore

९०३. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Possibly?

(A) Possibly, the silent viewpoint of society's path-guide has been made the central point of the poem

(B) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time

(C) I hope that in due course, more and more creators and social workers will keep getting associated with this magazine and contribute their own efforts to make it even more useful

(D) Despite being of small size, this story has encompassed many things

९०४. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) Gangesha Upadhyaya - Chhadan Chhadan, Udayanacharya - Nanaotivar Nanaoti (Karian, Samastipur), Mahesh Thakur's maternal side Rud Jha in Kashyap Gotri Sakradhi Mul

(B) In the course of study, in the long story section, reaching and reaching 'Shabdashastram', an introduction is made to the source song of the title in a lyrical form, and one steps closer to understanding the significance of words

(C) On this genre, compositions were already being written in Maithili before, but this genre was known by the name 'Kshanika'

(D) Therefore, scholars, by exploring manuscripts, try to provide it with the form of living literature through its publication-re-publication and become capable of preserving that wealth of their language

९०५. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) It is natural, 'where the sun does not reach, the poet went there'

(B) While Gajendra Babu was preparing this work, one night around 9:00-9:30 PM, the phone rang persistently

(C) Later, with the advent of the Puranic age, the Brahmin society of India was divided into ten different classes based on different regions: 1

(D) No Chhathi has special privileges from the words of scripture

९०६. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) In the parallel stream, you can see the criticism issue of Videha; there is its own critical theory here

(B) It is clear that this would also include the compilations done by his descendants after the Devanand Panji

(C) This is the biggest achievement of its editor, Gajendra Thakur, and his team

(D) In other castes, it is not mandatory, but most people of that class too are lovers of fish

९०७. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) Due to such cheating, people often view a 'Bihari' person with suspicion at eight places

(B) Now, if I do not transliterate the Panji from Mithilakshar to Devanagari, then Maithili love stories of the calibre of Laila-Majnu and Heer-Ranjha would not come into Maithili

(C) In my view, considering decadal population growth, this number has reached up to 4 crore, and therefore, many people would benefit from this monumental lexicographical effort

(D) The process for publishing the remaining volumes is underway by the Central Institute of Higher Tibetan Studies, Sarnath

९०८. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Kurukshetram Antarmanak?

(A) For Bharati-Mandan, we had sent compositions from Purnia in 2001-02 to Kedar Kanan / Taranand Jha “Tarun”, which later got published

(B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture

(C) Govinda Jha or the Brihat Maithili Shabdkosh by Jayakant Mishra, the Mithila Shabda Kalpadruma by Matinath Mishra 'Matang', or Alice Davis's Basic Colloquial Maithili: A Maithili-Nepali- English Vocabulary

(D) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)

९०९. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Kurukshetram Antarmanak?

(A) An unforgettable work done by him on Maithili history and tradition is making the Maithili marriage Panjis public under the name Genome Mapping

(B) Gajendra Thakur's Efforts Towards Its Preservation - Bhavnath Jha 8

(C) Acchapati suta Vaidika Jivapati, from Sodarpur - Vaidika Hori, from Darihara - Rama ddau

(D) Gajendra ji is a person standing in the line of those people

९१०. What does this section most clearly suggest about Ramji Chaudhary?

(A) That is, in the monarchy period, an officer could remain honest, active against corruption, and safe

(B) In front of the creator, in the form of the acquisition of experience, study, and observation, a massive mountain lies ahead

(C) In this crowd, the name of Ramji Chaudhary is also there

(D) But in the Rigveda, Gotra is mentioned four times for cloud or mountain, and twice for a group of animals or a community or protector of animals

९११. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Indian National Congress?

(A) In whose house, in the year of the establishment of the Indian National Congress, 1885 AD, a child took birth - Kalit

(B) Among these were translations of picture stories like The Phantom, Mandrake, Flash Gordon, Rip Kirby

(C) This was an earlier misconception spread to prove it as a dialect of Hindi, mainly with the aim of increasing the official numbers of Hindi speakers

(D) Some books by other authors too, like Shri Jagdish Prasad Mandal ji, but most were self-written

९१२. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) Undoubtedly, I got energy from this; I am saying this without any hesitation

(B) My view is not that we should defeat our culture, but the necessity of change, like the motion of time, seems imperative even in culture and system

(C) The strength to accept the truth exists only in a few people

(D) Assume that when Kindle realizes that this is not the Hindi language, it removes it

९१३. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) The reason is that by the time one reaches this age, one's thinking tends to become: the time to pack up is near, so reduce your clutter

(B) That revolutionary and supporter of the balanced thought stream, that person is unknown to none - the editor of Maithili literature's first internet fortnightly magazine, Videha - Shri Gajendra Thakur

(C) The impact that remains deprived of external communication is communicated through pictures

(D) Script is also a type of picture, so in Indian tradition, writing is found as an extension of words in every language

९१४. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) The biggest thing about the books is that each picture has succeeded in presenting a particular style and situation, clarifying the meaning of the written lines

(B) It is not necessary that after migration, people can preserve their culture under the influence of Darbhanga

(C) In that sequence, now it must be said that the history of Maithili Wikipedia is also like this

(D) Certainly, this chapter will be useful for readers as well as for litterateurs and those competitors of civil services who, taking Maithili as a main subject, are trying to participate in the competition

९१५. What does this section most clearly suggest about Kurukshetram Antarmanak?

(A) A weak point is that whatever story is given with the pictures could have been more detailed

(B) There is no morsel of food in the stomach, and books are available for free; questioning such a state of education is natural

(C) From this, it is proven that in the creator's view, among all seven parts of the entire book, this novel has special importance

(D) The inferiority of caste in an I.P.S. probationary officer of the Dom caste can deeply pain any close person

९१६. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) Previously, Panjikars used to gather and update the Panjis; now this work is not happening

(B) People become more fanatical than religious people then

(C) Munnaji: Apart from being a tireless creator and critic, you have also become visible as a foundational pillar of Maithili magazines

(D) Time, place displacement, and life on a crutch can be considered average

९१७. What does this section most clearly suggest about Nand's?

(A) Meaning there was no trace of Kishai's mother-in-law's lineage

(B) Father was honest; those contractors and engineers threatened to crush him with a roller, threatened to kill the children

(C) Nand's transparent thinking, talking directly with his wife, not addressing in the third person

(D) Jinegik Jeet (Novel) Jagdish Prasad Mandal 2009 250 ISBN NO.978-93-80538-10-5 10

९१८. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Kurukshetram Antarmanak?

(A) In this part, providing distinction to the land of Mithila with a new philosophy is the dignity of relationship in the image of honesty and compassion

(B) He told me on the phone that Gajendra Thakur had published his new play 'No Entry: Ma Pravis' (2008)

(C) Mithila's Search - you kept doing it, village to village

(D) With the publication of the book, this Copyright becomes even more effective

९१९. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) A description of these nearly 12 other languages is also noteworthy

(B) Maya ji received the Sahitya Akademi award for this book

(C) Some categories of composition were untouched in Maithili, a language of the premier language group

(D) But patience and craftsmanship are desired in both

९२०. What does this section most clearly suggest about Kurukshetram Antarmanak?

(A) If it was ever written, it was given the form of an epic

(B) If that had been done, the blank spaces on each folio would have remained, making it easier for people like me to read the original Mithilakshar manuscript

(C) Writers whose works were not published by the main Maithili magazines, their works started getting published in Videha

(D) First was the number of readers being almost zero, and second was the writer and critic being each other's relatives/friends

९२१. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) Seeing your work among the youth, I have often felt delighted; for that reason, I wanted to have a detailed discussion with you on this

(B) He was hidden or neglected in the history of Maithili literature

(C) Telugu Stories and Odia, Telugu, Gujarati, Bhojpuri and Kashmiri Poetry (2009) 2

(D) Seeing the pathos of Badariya, the hero of 'Kathak Banala Lok', even a stone could melt

९२२. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation

(B) One such tradition has been the Panji Prabandh, which when started included Brahmin, Karna Kayastha, and Kshatriya societies, but in the present time, it has survived only among Brahmins and Karna Kayasthas

(C) Mithila's Search - you kept doing it, village to village

(D) Children's Story You have collected in a new form the small and big stories spread across Mithilanchal

९२३. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

(A) There was some complexity with the language of us all, that there are so many such creators in this world who have departed, bundling their compositions with themselves

(B) People forget with how much difficulty Maithili reached there

(C) Both were makeshift huts, built by collecting bamboo, straw, posts, and twigs from villages

(D) The Longman-CIIL Basic English-English- Maithili dictionary, conceived by the National Translation Mission (see www.ntm.org.in) and based on corpora, would also be an interesting product

९२४. Which point best matches the argument of “Kurukshetram Antarmanak”?

(A) From the perspective of transcribing oral histories, this novel holds its own distinct feature

(B) The picture of Adikavi Vidyapati Nayee was made by Panak Lal Mandal, who was honored with the Videha Samman

(C) Newspaper cartoons usually consisted of one or two pictures, depicting the contemporary situation with a few sentences

(D) I had read one poem in Hindi literature: 'Goraiyo ki Majlis me Koyal hai Mujrim'

९२५. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Therefore?

(A) So, the earliest known person of this lineage was 'Trinayan Bhatt', who resided in Mandala (present-day Madhya Pradesh)

(B) In this sequence, he met Gajendra Thakur ji for the first time, and while returning, he brought some books as gifts for me from his side

(C) Therefore, the forward-thinking people consider it appropriate to stay away from it

(D) Naturally, many words used in ancient literature become incapable of interpreting their meaning

९२६. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

(A) This introduction is first in Devanagari script and then in Tirhuta, both in the Maithili language

(B) Companion audit indicates the work done between presented composition and screening of subsidy applications

(C) Its complete excavation is not even possible; nevertheless, the storyteller will definitely make an effort

(D) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports

९२७. What does this section most clearly suggest about Kurukshetram Antarmanak?

(A) Rathak Chakka Ulati Chalai Baat (Poetry Collection)- Ramvilas Sahu ISBN NO.978-93-80538- 69-3 63

(B) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region

(C) My autobiography, 'Bhor se Sanjh Dhari', travel episodes ('Swarg Etehi Achhi'), many stories have all been getting published in it

(D) The first day you slipped Listen to this, son Leaving and abandoning batting and bowling First do fielding, little hands" (Kurukshetram Antarmanak, p

९२८. According to the section “The Maithili Children's Poetry Stream”, which statement is accurate?

(A) Because I have no aversion to writing, wherever it may lead, and nor is there any stress in creating new writing

(B) 7.121) His poetic language is extremely expanded and wide, which he has used

(C) The genealogical introductions of different individuals of the same family living in different villages would have been compiled based on this original village

(D) In 'Gonu Jha Aan Swargkatha', a Thakur wants to defeat Gonu but fails himself

९२९. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

(A) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

(B) Anyway, it was another matter that I was known throughout the village among all castes as a singer or a gentleman-honest student, and was respected accordingly. -"Yes, student

(C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, “the elephant's ears like winnows” (Kurukshetram Antarmanak, p

(D) The first Maithili picture story, which was a translation and was translated by Preeti Thakur, was a product of this Webcomic and Creative Commons License

९३०. In “The Maithili Children's Poetry Stream”, which statement is supported by the discussion of Winter?

(A) The pain of child laborers also comes to the fore, like: "Winter has come again The bones are cracking Bihari!!

(B) Many were dragged into controversies and then took the so-called path of decline

(C) In all these stories, some things are expressed through words, and some things the pictures themselves tell

(D) Learn International Phonetic Script through Mithilakshar - Gajendra Thakur ISBN NO.978-93- 80538-57-0 99

९३१. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

(A) Seeing this colony, something came to mind." "Don't see this Papiyaha colony." The novel is enriched not only with psychoanalysis but also with philosophy

(B) But Yognath Jha ji published that part of Genome Mapping in his own name with some modifications

(C) If he had wished, he could have earned more name and fame in Maithili literature on the strength of his own literary works

(D) If I bowl, I will get tired If I bat, I will get hit?

৭৩২. What does this section most clearly suggest about The Maithili Children's Poetry Stream?

(A) In our upbringing and education, there was no difference between words and deeds; that is probably the reason

(B) That you say, 'I have kept no concern with anyone'." Rag Baidehi Bheravi- In this story, light has been shed on the life of an artist

(C) It was claimed that this Panji was inertia, that it fostered high-low distinctions, was a cause of restrictions in marriage, was a social shackle, fostered elitism, and so on - many such allegations were floated

(D) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty

৭৩৩. Which point best matches the argument of "The Maithili Children's Poetry Stream"?

(A) He said - Right now, the pages of your lineage are being turned

(B) He had no parallel in astonishing others with his intellect and cleverness

(C) A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagedra Kumar 28

(D) 7.84) and "a pipe attached to the elephant's mouth" (Kurukshetram Antarmanak, p

৭৩৪. According to the section "The Maithili Children's Poetry Stream", which statement is accurate?

(A) He gets appropriate answers to his various curiosities there, due to which he continuously prefers to stay near them

(B) No one has dared to ask for my favour on the basis of caste or the name of relatives, at least those people who know my father and me

(C) The question arising is natural that then why am I writing?

(D) So, regarding education, it was an extraordinary problem in those days

৭৩৫. What does this section most clearly suggest about Grandfather?

(A) Webcomic means picture stories published on the internet (not in print), and this is the time of the "dawn of Maithili picture stories"

(B) The poet has analyzed this restlessness of the child in this way: "Grandfather, what should I do first Bowling or batting?

(C) In the poem titled 'Putra Prapti', there is a discussion about the cheating tricks of a priest from our community in Ludhiana

(D) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta

৭৩৬. According to the section "The Maithili Children's Poetry Stream", which statement is accurate?

(A) Manuscripts in this script are collected in many places, including the Chandradhari Museum, Darbhanga, and the Ramchandra Shahi Museum, Muzaffarpur

(B) What is the reason that the counting of that program held in Delhi does not happen?

(C) In Genome Mapping, possibly 'Vidhujati' was misprinted as 'Vighujati' due to typographical negligence.[3] Anyway, in the original Devanand Panji, the name was probably Vishnujati or Vidhujati

(D) It seems dawn has broken From the dew, the morning has started again Without preparation" (Kurukshetram Antarmanak, p

৭৩৭. According to the section "The Maithili Children's Poetry Stream", which statement is accurate?

(A) The result of this indifference towards its rich traditions and heritage is that countless heritages have been and are being destroyed

(B) 7.90) As far as the question of language use is concerned, in this, the young poet has introduced his liberal tendency

(C) The rest are also proficient in other languages

(D) An unforgettable work done by him on Maithili history and tradition is making the Maithili marriage Panjis public under the name Genome Mapping

९३८. Which section is associated with Abha Jha?

(A) Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries

(B) The Maithili Children's Poetry Stream

(C) Shri Gajendra Thakur: In My View

(D) Stories Penetrating to the Depths of Social Disparity

९३९. According to the section "Stories Penetrating to the Depths of Social Disparity", which statement is accurate?

(A) This novel very minutely exposes the corrupt conduct going on inside the government system

(B) Answer- Ethics does not determine truth- untruth, or false-truth; it is about taking your own decision, making your own choice within the available choices

(C) I will come again to this world, to the rule of the distant land of in-laws

(D) Till then, this cold shiver, settled in the bones, much colder than the shiver of this rainy season

९४०. In "Stories Penetrating to the Depths of Social Disparity", which statement is supported by the discussion of Occasionally?

(A) Occasionally, some exchange of messages related to literary writing has definitely happened, but in the course of purposeful message-sending, it is not possible to know any person

(B) Since the authentic transliteration of the book is in Devanagari, it acts like a life-giving herb for ignorant readers like us

(C) If I may use a slightly miraculous analogy here, it can be said that just as Hanuman ji brought the entire Sanjeevani mountain, he similarly made available to society whatever he found for further research

(D) Bhannu Mandal, Gauri Jha (Pubari tola), Sitambar, Vedanand (all from Pubari tola) were backward in studies but very durable and reliable in sports

९४१. Which point best matches the argument of "Stories Penetrating to the Depths of Social Disparity"?

(A) And second, having gone there, why did it sleep?

(B) The boy's side's seven generations are certainly there

(C) A Look at Preeti Thakur's Both Picture Story Books Dharendra Kumar The first picture story published in Maithili literature was encountered through Umesh ji

(D) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine

९४२. What does this section most clearly suggest about Mithila's?

(A) In the 1980s, after the division of Bihar into 31 districts, in a project report jointly prepared by myself, N

(B) The natural desire to connect with one another, natural and simple laughter and jest, naturally gives the fragrance of Mithila's soil

(C) The one who toils day and night like this, what does he get?

(D) Through this book, readers can recognize the ideals of all sections of their society

९४३. Which point best matches the argument of "Stories Penetrating to the Depths of Social Disparity"?

(A) Tell them to come tomorrow morning - whoever it is... come tomorrow at eight!

(B) After Somdev's death, 'Anjur' published from Nepal under the editorship of Ramabharos Kapri 'Bhramar' also brought out a Somdev special issue (December 2022-January 2023)

(C) Various regional studies, awareness of contemporary needs, and the thought of the criterion of propriety and impropriety form the basis for the creation of standard literature

(D) However you read, the material in it is abundant, fully; some things seem of a very high standard, and some things are not that pleasing

९४४. In “Stories Penetrating to the Depths of Social Disparity”, which statement is supported by the discussion of Sangharsh'?

(A) Gajendra Thakur is also preserving the Kaithi script, just like Tirhuta

(B) Maithil Brahmins are primarily followers of only two Vedas: one group is the followers of the Madhyandina branch of the Yajurveda; the second follows the Kauthuma branch of the Samaveda

(C) 'Sangharsh' is the story of a widow who has woven the support of life in the form of her only son

(D) I say with complete fearlessness and awareness that today, Shri Jagdish Prasad Mandal ji, who is a reputed literary figure in Maithili literature, is a gift of Videha

९४५. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

(A) He had composed the Padavali, and his Vidyapat Naach was famous in that time

(B) Doing deep exploration, you are composing each picture one by one and are immersed in that enthusiasm

(C) Many questions of this type definitely create many curiosities in the mind of a simple reader like me, and for the quelling of that curiosity, only the study of the book is the way!

(D) And the Sahitya Akademi counts that story symposium in its programs, then how would one claim that there were two claimants for the same program?

९४६. What does this section most clearly suggest about Shabdashastram'?

(A) Hence, it can be said that the name “Aryabhatt” in Genome Mapping is a wrong reading

(B) Every girl or boy is in the sixth position from certain individuals; all those Chhathis have equal authority, only the direction is given to look - paternal line or maternal line

(C) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports

(D) In the story 'Shabdashastram', there is a song whose first line became the title of the book

९४७. What does this section most clearly suggest about Stories Penetrating to the Depths of Social Disparity?

(A) For a story that penetrates to the layer of social inequality, commendation and hearty congratulations to the author

(B) And understand, the lifeblood of the Tirhuta script is the Panji Prabandh

(C) There are 185 Panjis, of which 32 Panjis are Shrotriya and 153 Panjis are Yogya and Vanshaj

(D) Therefore, scholars, by exploring manuscripts, try to provide it with the form of living literature through its publication-re-publication and become capable of preserving that wealth of their language

९४८. What does this section most clearly suggest about Stories Penetrating to the Depths of Social Disparity?

(A) I hope that Videha magazine will continue to do this kind of work in the future

(B) But this consent is not through this: that the groom's father was of a very progressive ideology or was trapped in affection for his son!

(C) And the Sahitya Akademi counts that story symposium in its programs, then how would one claim that there were two claimants for the same program?

(D) I can say that it was a golden period for the creation of Maithili literature

९४९. What does this section most clearly suggest about Stories Penetrating to the Depths of Social Disparity?

(A) If approval is considered the start, then it is even more necessary that the work done before approval should be made public

(B) But a very small percentage, less than 3-5%, are Maithils who can also speak English effectively

(C) We were not seeing a bright future for our language

(D) The author's novel thinking and his diverse cultural views can inspire creativity and various innovations

९५०. In “Stories Penetrating to the Depths of Social Disparity”, which statement is supported by the discussion of Shabdashastram'?

(A) By him, exploration of Mahesh Thakur's songs, the names of forty-seven Maithili poets, Sahebram Das's Padavali was done, and Govind Das's compositions were compiled

(B) In the course of study, in the long story section, reaching and reaching 'Shabdashastram', an introduction is made to the source song of the title in a lyrical form, and one steps closer to understanding the significance of words

(C) Today in my hand is a story-collection of his that, along with the uniqueness of its name, also encompasses diversity in its size and form; that collection is 'Parvat Upar Bhamara Je Sutal'

(D) A computationally processed list (data lexicon or lexical database) that can be used as a reference for information retrieval or word processing

९५१. What does this section most clearly suggest about Stories Penetrating to the Depths of Social Disparity?

(A) Gotra: Gotra Panji contains all gotras and their ancient origins

(B) Then began meetings for bamboo, wood, straw, and bricks

(C) It is a matter of great astonishment that when someone starts a task, they develop the mentality that they were the first to start this work

(D) No sense of guilt, no shame, just the naked form of selfishness!

९५२. In “Stories Penetrating to the Depths of Social Disparity”, which statement is supported by the discussion of Otherwise?

(A) Otherwise, this wall of inequality, why only in Delhi, stands in the entire country, from which the tendency to turn a blind eye has been there for the power establishment as well as for the comfort-seekers

(B) The followers of the Madhyandina branch of Yajurveda are called “Vajasaneyi”, similarly, the followers of the Kauthuma branch of Samaveda are called Chhandogya

(C) Even between Arunee and Nand, similarity can be seen effortlessly." Superficially, humans are of different tendencies

(D) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade

९५३. According to the section “Stories Penetrating to the Depths of Social Disparity”, which statement is accurate?

(A) In the same year (1998), 'Pravasi' edited by Shri Akhilesh Jha was published from Allahabad

(B) The epochal man of Bhojpuri literature, Bhikhari Thakur, got a separate identity for this language through his poignant Bidesiya

(C) Bap Bhel Pitti Aaur Adhikar - Bechan Thakur ISBN NO.978-93-80538-91-4 87

(D) November 2010) Story Penetrating to the Layer of Social Inequality Abha Jha I know Gajendra Thakur ji as the chief editor of Videha magazine

९५४. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

(A) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

(B) It is natural, 'where the sun does not reach, the poet went there'

(C) Although the level of this thought-based story is very high and the presentation is distinct, yet, like a dense cloud of thoughts, the lightning of interest has been covered

(D) Gajendra Thakur's Contribution to Panji Literature - Binyanand Jha 5

९५५. What does this section most clearly suggest about Hanuman?

(A) From that, make various types of weapons." Children's drama is also useful for increasing the knowledge of children

(B) This project is a living proof of how one person can make an impossible task possible with his dedication and firm resolve

(C) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere

(D) But the author, doing psychological analysis, goes on - seeing such behavior of people, in reaction, the listless elder sister's disenchantment towards her parental home, her faith in Hanuman ends!

९५६. What does this section most clearly suggest about Atamahatya'?

(A) Why has the sweet narrative come to such a state?

(B) Information about the available content is available on the webpage itself

(C) Thousands of Maithili-speaking people residing in the country and abroad are benefiting from this magazine

(D) 'Atamahatya' is the story of depression taking birth in the minds of today's and tomorrow's children, for which there is a lack of timely treatment

९५७. What does this section most clearly suggest about Stories Penetrating to the Depths of Social Disparity?

(A) First of all, I consider some short stories, which, rooting themselves in the social fabric, perform surgery on the entrenched selfishness, greed for others' wealth, and the natural tendency to oppress the weak, and move forward

(B) The reduction in the number of editorial assistants was done by myself, after some incidents of those names being targeted by mainstream institutions

(C) Certainly, the treasure of Maithili literature has been enriched, this new style, new subject matter - in a word, the new style - is entirely praiseworthy

(D) Firstly, Maithili does not have any unanimous, universally accepted form; there is no consensus even on its naming; secondly, its much- proclaimed, much-expanded geographical area is also disputed

९५८. In “Stories Penetrating to the Depths of Social Disparity”, which statement is supported by the discussion of Letterbam?

(A) This means that even before Maharaja Harisinghdev, the people of Mithila used to keep accounts of their Panji, but there was no royal legislation or system for it

(B) Programs were organized in Saurath, Darbhanga, and Lalganj to create awareness for the preservation of manuscripts and Panjis, yet no one budged an inch

(C) Here, giving an example of change, the author takes Letterbam from the livelihood imposed by society, brings him into the world of his capabilities, makes him a successful singer, and makes his life meaningful

(D) In that godforsaken inspection building, there were only two nominal guards sitting outside, lost in their own world

९५९. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

(A) People call her crazy, but she has the stubbornness to install her son's statue at the gate of the government colony

(B) In Maithili, picture stories arrived through translation, and after that, original Maithili picture stories were also printed

(C) I didn't know that Prem Shankar ji was his friend

(D) The first Maithil youth who, 24 years ago, called the Internet 'Antarjal' and realized that such a dawn of the Government of India would come that we would be forced to live in Digital India

९६०. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

(A) In this direction, though much work has supposedly been done, in the group of modern-generation creators of actual children's literature, a pioneer is Mrs

(B) But in brahmanical literature, the honor-enhancement of the dominationist and the honor-destruction of the caste or person of the oppressed-crushed society is done

(C) All will remain in this Delhi, to fight with Delhi, to make it New Delhi

(D) Dhaangi Baat Banebaak Daam Agoobaar Pene Chhan (Ghazal Collection)- Gajendra Thakur ISBN NO.978-93-80538-51-8 60

९६१. According to the section “Stories Penetrating to the Depths of Social Disparity”, which statement is accurate?

(A) 242), the genealogy (Utedh) was provided by Vidyanand Jha

(B) Preeti Thakur has introduced her immense talent

(C) A story analyzing caste and the caste system is 'Doma, Budhan and..'

(D) Another reason for its decline was the end of the patronage of the Darbhanga Raj

९६२. What does this section most clearly suggest about Gajendra Thakur?

(A) But whether the readers have rejected us all or not, have we ourselves, by arranging to become reader-alienated through our writing and writerly activities, not driven away the remaining, counted, selected readers as well?

(B) Jhingur Thakur is a traditional farmer by profession, but he understands the importance of education, and that is modern education

(C) Nowadays, many e-magazines are emerging, but Videha is Maithili's famous and first fortnightly e-magazine, which has been continuously and uninterruptedly published under Gajendra Thakur ji's editorship for many years till now

(D) The magazines I have mentioned while writing this article are only based on my current knowledge; there must certainly be more special issues beyond these, which researching scholars might mention

९६३. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

(A) Its distribution system, from village home to city, is almost found collapsed

(B) This diversity of Gajendra Thakur's writing is not only in this book but is seen in his entire writing

(C) Even if this view is considered relevant, Preeti ji is incomparable because before her, this kind of children's prose in a pictorial and rhythmic style had not been written in Maithili

(D) A thousand copies of the hardbound were sold individually

९६४. According to the section “Stories Penetrating to the Depths of Social Disparity”, which statement is accurate?

(A) At a time when there is a complete lack of Kaithi readers, Thakur ji has done a great service by bringing the Panjis in Kaithi script before everyone

(B) INTERVIEW WITH PREETI THAKUR, THE FIRST COMIC BOOK AUTHOR OF MAITHILI 1) You came to children's literature, specifically the comics genre

(C) Here, the purpose of giving all three types of stories in one place could possibly be that the author also had in mind the clarification of the pride that exists over short stories and very long stories; this can be guessed

(D) Gajendra Thakur: My wife, Preeti Thakur, supports me; she also remains engaged in illustrating Maithili picture stories

९६५. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

(A) Therefore, I have always felt that if a special issue on a living writer is published, the likelihood of benefit to literature from that writer increases

(B) Answer- According to the government and non-governmental institutional mainstream, among other literature, the place of Maithili ghazal/ghazal criticism is low

(C) During this struggle, she does not widen it only for herself, but indirectly shows the path of hope to every person who loses and gives up in the vicious cycle of the justice system

(D) Hunger, and the waves of the mind arising due to hunger, and because of that, where and where a person migrates to, and how at that place too, frost falls on hope

१६६. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

(A) The sales of many works in Maithili literature could not happen as much in the entire Maithil society, but that much sale of 'Chameli Rani' happened only in Janakpur

(B) Children from five surrounding villages came here for class four, out of which roughly 50% would pass seventh grade and move on, the remaining 50% would get involved in farming, cattle herding, or go straight to Calcutta!

(C) In the Chhandogya Upanishad (4/4), when the life teacher asks Satyakama about his Gotra, his intention is regarding Satyakama's family or father's name

(D) The English translations of these both stories are also included in the book, and proof of their popularity is their publication in various newspapers and magazines and their display at international film festivals

१६७. Which point best matches the argument of “Stories Penetrating to the Depths of Social Disparity”?

(A) If we start to assimilate this line seriously, then not just the name, but the essence and purpose of the novel are also revealed

(B) Nevertheless, after reading your book, I consider it a kind of duty to inform you of the thoughts that arise in my mind

(C) The purpose of the translation into English was undoubtedly in the author's mind that the expanse of Maithili stories should not remain limited only to Maithili-speaking readers, but should also get global acquaintance and fame

(D) Accordingly, this poet was a resident of Rudrapur village under Andharathadhi police station, and his period of presence was 1878-1952 AD

१६८. Who is credited with “Litterateur Gajendra Thakur: Personality and Works” in this book?

(A) Lakshman Jha 'Sagar'

(B) Acharya Ramanand Mandal

(C) Jagdish Chandra Thakur 'Anil'

(D) Ajit Kumar Jha

१६९. Which section is associated with Acharya Ramanand Mandal?

(A) Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries

(B) Litterateur Gajendra Thakur: Personality and Works

(C) The Internet Man of Maithili: Gajendra Thakur

(D) A Letter for Kurukshetram Antarmanak

१७०. Which point best matches the argument of “Litterateur Gajendra Thakur: Personality and Works”?

(A) He is the genealogical writer of the Panjis of all the Maithil Brahmin communities of the Mithila region

(B) And now that it is in the Eighth Schedule, it should receive all the official and other types of protection it is entitled to

(C) Among these, the custodians of both governmental and social heritages were determined to destroy them

(D) It is necessary to expand the subject matter of Mithila painting

१७१. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Whose?

(A) Whose discussion poet Jyotirishwar had done in his composition Varnaratnakar

(B) So, the number twelve is either erroneous or a printing mistake

(C) The pictures in the discussed book are cultured

(D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography

१७२. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Mehath?

(A) His native village is Mehath, under Madhubani district

(B) In the story 'Navi Mumbai', a description of Mithila's natural social system has been done naturally

(C) After the fall of the Karnata dynasty in Mithila, Rajpandit Kameshwar Thakur of the Khuaraade Jagatpur Mul became king

(D) Meaning there was no trace of Kishai's mother-in-law's lineage

१७३. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Gajendra Thakur?

(A) That is, in love, caste and creed have nothing to do with it; love is just love

(B) As mentioned above, if Uday Bhatt is added at the third position in the first list, the order and number of names become similar to the third list; however, some names still do not match

(C) The research-oriented litterateur Gajendra Thakur, in his literature, discusses the litterateurs of the parallel stream, which are rare in mainstream literature

(D) He was the first Maithil youth to come forward from the national capital, Delhi, to digitize the Maithili language

१७४. Which point best matches the argument of “Litterateur Gajendra Thakur: Personality and Works”?

(A) In the criticism of Gajendra Thakur, Ramanand Jha 'Raman' is brahmanical, and Taranand Viyogi is new brahmanical, whereas Ramanand Jha 'Raman' belongs to the Brahmin caste, and Taranand Viyogi belongs to a non-Brahmin-non-Kayastha caste

(B) Certainly, the treasure of Maithili literature has been enriched, this new style, new subject matter - in a word, the new style - is entirely praiseworthy

(C) In 2008, the Reserve Bank of India, under its financial education series, had original Hindi picture stories translated into Maithili, the translator being Dr

(D) Previously, three types of publication were active in Maithili: 1) The author gets his book printed with his own money and gives some name as the publisher

१७५. Which point best matches the argument of “Litterateur Gajendra Thakur: Personality and Works”?

(A) The written evidence of personalities considered mythological until today became available for the first time

(B) Its complete excavation is not even possible; nevertheless, the storyteller will definitely make an effort

(C) Not a descendant of the Kathamama (mother's sister's husband?)

(D) The lamp of revolution cannot be lit according to a plan

१७६. According to the section “Litterateur Gajendra Thakur: Personality and Works”, which statement is accurate?

(A) Suddenly the mind has become restless, understanding my state, how will I do my work?

(B) He transcribed the inscriptions written on 1100 (eleven hundred) palm leaves - Basaha leaves, written in the Tirhuta script of the Maithili language, into the Devanagari script

(C) Dinabandhu Jha, and now significant works have come before us, such as the Kalyani Kosha by Pt

(D) So, it would be appropriate to consider storylines related to folk legends like Chalan Bhadhani Dedh Bitna, Jehan Karni, Chari Batauhi, Bagiya Ka Gaachh, etc., as relevant to child psychology

१७७. Which point best matches the argument of “Litterateur Gajendra Thakur: Personality and Works”?

(A) For Videha, neither all Brahmins are brahmanical, nor are all Dalits objects of sympathy

(B) In Genome Mapping, the name at the third position is Harishwar

(C) The Darbhanga ruler Madhav Singh ordered the creation of branch books (Shakha Pranayan Pustak)

(D) 'See' because this book is a picture story, meaning the author has illustrated sixteen stories compiled through the medium of pictures

९७८. Which point best matches the argument of “Litterateur Gajendra Thakur: Personality and Works”?

(A) For example, Adikavi Vidyapati Nayee, who existed before Kavisheshwar Jyotirishwar

(B) At the time of this compilation, the Beej Purush and the original village (Mulgram) were considered most important

(C) But this thing is very clear that this naming was not done as a result of any reverence; it seems to be an outcome of mockery

(D) Yes, for all this help from seniors, my father used to first go around and make arrangements

९७९. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Gajendra Thakur?

(A) Today, if anyone wishes to read it, they can easily understand that the Mithila Panji is a written form of a high-quality identity, which has many purposes

(B) Maithili litterateur and activist Gajendra Thakur, today, through the parallel Maithili literature movement, is encouraging the litterateurs of the Dalit and neglected classes

(C) Gajendra Thakur's 'Kurukshetram Antarmanak' - Uday Narayan Singh “Nachiketa” 18

(D) What are the advantages and disadvantages of being a couple who are both creators?

९८०. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Videha?

(A) Based on the theme of 'Letterbox me Aayal Chitthi' is the long story 'Madhubani Module', and in it, the hero's name is Mutalife, who makes his own laws for system change

(B) Under Videha Samman, Parallel Sahitya Akademi, Parallel Lalit Kala Akademi, and Parallel Sangeet-Natak Akademi honors and awards are given, from which persons of the parallel stream get encouraged to do better in their field

(C) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine

(D) Even the daughters of those mentioned ten to twelve families, despite the Lower Primary School in the village, could not become properly literate

९८१. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Kripanand Thakur?

(A) Contributor Introductions Editor Introduction Dedication To the Creator Today, Janakpur is filled with auspiciousness as all the kings have arrived

(B) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur

(C) It may be that by touching all streams, Gajendra ji wants to center a new metaphorical stream in Maithili literature

(D) Bajanta-Bujhanta (Very Long Story Collection)- Jagdish Prasad Mandal, 2010 100 ISBN NO.978-93- 80538-89-1 34

९८२. Which section is associated with Ajit Kumar Jha?

(A) Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation

(B) The Embodiment of Courtesy, Shri Gajendra Babu

(C) A True Servant of Maithili: Shri Gajendra Thakur ji

(D) The Early History of Maithili Picture Stories (From 2002 to 2016)

९८३. Which point best matches the argument of “A True Servant of Maithili: Shri Gajendra Thakur ji”?

(A) At particular times, a book of some genre is imposed upon the readers, for which they have no attachment at all; why would that not happen even in Mangani?

(B) Gajendra Thakur: How can the mental encroachment of Maithils happen on me?

(C) You can assess what my vision and insight as an editor are like by reading the preface and seeing the arrangement of the book “Swatantracheta Arvind Thakur: Vyaktitva- Krititva” edited and published by me in 2020

(D) Youth can be discouraged; youth is a phase of life; there is no guarantee based on any stage of life

१८४. In “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is supported by the discussion of A True Servant of Maithili?

(A) In my opinion, no kind of criticism or review can be written on this work, at least I am not qualified to write a review of it

(B) From poetry gatherings to symposiums on various subjects also happened through e- medium

(C) Utthan-Patan (Novel) Jagdish Prasad Mandal 2009 250 ISBN NO.978-93-80538-11-2 11

(D) Through the medium of picture stories, Preeti ji has given story form to the almost extinct subjects of Mithila and brought them to life

१८५. According to the section “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is accurate?

(A) This number is very low; the reason is that many creators or their family members, in the cycle of royalty, do not want to keep their books before readers through this medium

(B) Comics are meant for children, but children are often stopped from reading comics

(C) Raman Jha in his book 'Parijat Manjari'. --- Gonu Jha and Other Maithili

(D) Citing a manuscript of Dushan Panji, the scholar writes that it contained written documents of Brahmins' marriages with other castes, especially Dalits and Muslims, or remarriage after the husband's death

१८६. In “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is supported by the discussion of Contextually?

(A) Contextually, readers should also have this information that for giving books on Kindle, there are only a few languages in India, in which Maithili is not there

(B) It is one-sided only because there is no discussion, or very little discussion, of the parallel stream that has always flowed in Maithili literature at every point in time

(C) If there is any kind of curiosity related to Maithili language and literature, related to the history of Mithila, related to Maithili grammar, script, dictionary, then undoubtedly the books available in the “Videha Archive” will be helpful

(D) After being rejected in January 2008, Gajendra Thakur requested again and expected cooperation from his team to complete the translation work

१८७. According to the section “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is accurate?

(A) Besides 'Mithila Darshan', 'Karnamrit', and 'Bharati Mandan', the responsibility of distributing some other short-term magazines in Muzaffarpur city was given to me

(B) Purush-Pariksha (Maithili Picture Story) Preeti Thakur ISBN NO.978-93-80538-49-5 46

(C) Both my son (Om) and daughter (Aastha) used to read Twinkle as well

(D) Following all the procedures, it was to be reported to the state government and also the central government - the very next day

१८८. According to the section “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is accurate?

(A) Maharashtriya Maithil Brahmins are primarily followers of two Vedas: 1

(B) A brief description of the work done so far by Gajendra Thakur has been written by various authors

(C) The strength to accept the truth exists only in a few people

(D) To tell the truth, how many places are libraries vibrant, and at how many places are Maithili books available in the library?

१८९. According to the section “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is accurate?

(A) In such a situation, it is impossible for a reader settled abroad and interested in Maithili literature to get the book in hand

(B) Where other magazines publish special issues focused on a creator after their death, the Videha magazine breaks this tradition by publishing special issues on living creators, making this magazine special

(C) Today in my hand is a story-collection of his that, along with the uniqueness of its name, also encompasses diversity in its size and form; that collection is 'Parvat Upar Bhamara Je Sutal'

(D) Indeed, the fundamental inspiration of beauty is the origin of art and proof of aesthetic taste

९९०. What does this section most clearly suggest about Someone?

(A) The size of one is small, the other is large

(B) Someone has interest in reading beautiful articles, then someone has attachment towards drama

(C) In Maithili, an editor is one who can arrange for funds, can get a book printed on good paper with an attractive cover

(D) High schools were searched for in the seventh decade, two were found - in Bharat and Bhairabsthan

९९१. Which point best matches the argument of "A True Servant of Maithili: Shri Gajendra Thakur ji"?

(A) The beginning of *Bihani Katha* (Morning Story) perhaps started, but the real development happened with Videha

(B) They all have that habit formed, so what to do?

(C) Manuscripts in this script are collected in many places, including the Chandradhari Museum, Darbhanga, and the Ramchandra Shahi Museum, Muzaffarpur

(D) In the name of progressivism, many people turned away from it and stopped visiting the Panjikars

९९२. Which point best matches the argument of "A True Servant of Maithili: Shri Gajendra Thakur ji"?

(A) The language of the compositions, written centering all images, is extremely simple

(B) This is also one reason why Videha did not continuously give books on Kindle

(C) From the viewpoint of guiding modern Maithili writing, this book of his is of high quality

(D) In Garh Narikel, the types of trees-plants, fruits, grains, and vegetables are more numerous than the human species

९९३. Which point best matches the argument of "A True Servant of Maithili: Shri Gajendra Thakur ji"?

(A) In the year 2000, he started his journey from 'Bhalsarik Gaachh' and after that, achieving one after another, he kept going

(B) In the early 20th century, Grierson considered the Maithili language area to encompass the entire districts of Darbhanga and Bhagalpur

(C) In today's time, its knowledge and experience have become very necessary

(D) Thakur's effort is praiseworthy, a courageous step, and a novel experiment

९९४. What does this section most clearly suggest about A True Servant of Maithili?

(A) Many manuscripts are preserved in the National Archives of Nepal

(B) Whatever did get published, that got closed after a few days

(C) The content of the novel keeps demanding this natural coordination, and the novelist, taking cognisance of this demand, has followed it

(D) If you do not walk in step with the times, then that same situation will happen that your mother tongue will become extinct

९९५. In "A True Servant of Maithili: Shri Gajendra Thakur ji", which statement is supported by the discussion of A True Servant of Maithili?

(A) Standard publisher means one who publishes books without taking money, and despite that, the copyright remains with the author

(B) Despite such an important publication, the general public is generally deprived of benefiting from it

(C) The meaning is that with just one click, all the information of the world becomes available, yes, through the medium of the internet

(D) It is natural, 'where the sun does not reach, the poet went there'

९९६. What does this section most clearly suggest about A True Servant of Maithili?

(A) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37

(B) If the skin of the feet rots, then new ones will come

(C) As much language as you can learn, that is best, but not by sacrificing your mother tongue

(D) The original man of the novel, Jhingur Babu, is a farmer

९९७. In “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is supported by the discussion of A True Servant of Maithili?

(A) After a certain time, books are not found anywhere in the market

(B) For the Gidar's Niraith, Rakash Than, Shahi's Maus, and Bidh, word after word resonates

(C) A polyglot, Thakur ji's field of work and work is so extensive that it cannot be completed in one article, and I will not be able to do it

(D) It should also be remembered that the Panji is a social system; seeking excessive scientificity in it can question its authenticity

९९८. According to the section “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is accurate?

(A) In writing this, I have no hesitation that today-tomorrow, in Maithili, there is no other such magazine available where, with such ease, twice a month, a creator can see their composition getting published

(B) To fill this, a Ramlila troupe was started in Mahinathpur under the leadership of Harshnarayan, and since there were many educated and talented people in Mahath, the Natya Parishad was initiated (around 1960-61)

(C) This difficult task was accomplished by Shri Gajendra Thakur ji

(D) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr

९९९. Which point best matches the argument of “A True Servant of Maithili: Shri Gajendra Thakur ji”?

(A) All his works, one more precious than the other, like priceless gems, are adorning his crown

(B) By doing this, might it happen that critics are unable to evaluate you properly?

(C) This experience of mine got a place in an issue of 'Mithila Darshan', whose title was - 'Sakhi Ki Poochhasi Anubhav Mor?' Some people had read it and had also encouraged me

(D) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37

१०००. According to the section “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is accurate?

(A) The children, Om and Aastha, are of calm nature; that is an additional advantage

(B) According to interest, the availability of books for the reader class, if you ask the truth, is not here

(C) Videha is the first Maithili magazine that is published in more than one script

(D) Manuscripts in this script are collected in many places, including the Chandradhari Museum, Darbhanga, and the Ramchandra Shahi Museum, Muzaffarpur

१००१. Which point best matches the argument of “A True Servant of Maithili: Shri Gajendra Thakur ji”?

(A) If the development of science is used for positive work, then the forms and colors of the world would change

(B) The first Maithili picture story, which was a translation and was translated by Preeti Thakur, was a product of this Webcomic and Creative Commons License

(C) At a time when there is a complete lack of Kaithi readers, Thakur ji has done a great service by bringing the Panjis in Kaithi script before everyone

(D) And this is the reason why the form of art keeps changing

१००२. What does this section most clearly suggest about A True Servant of Maithili?

(A) The question is proper, and its brief answer is this: if due to lack of knowledge, errors related to language and grammar are found, it is my request that the enlightened readers refine them and read

(B) Introduction to Gajendra Thakur and Preeti Thakur Like the branch of the Karmi tree, they spread, like the Puraina (water hyacinth/plant), they flourished

(C) These were still not equivalent to Arabic lexicons compiled between the 8th and 14th centuries, especially those created for general use, like 'Lisan al-Arab' (13th century)

(D) If a few people say that they did not receive information, then my request to them is that they at least check their WhatsApp, Facebook, or email message boxes (inboxes)

१००३. According to the section “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is accurate?

(A) See Kalindi Lake, Vanshivat, the groves and lanes at every place, In Seva Kunj, have darshan of the deity, dance once

(B) Now see, the three children's exam results kept coming first every day, now what has happened to them

(C) The internet came to India on 15 August 1995, and the presence of the Maithili language on the internet is considered to have happened in 2000 AD

(D) But all this remained unrecorded until two years ago

१००४. In “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is supported by the discussion of Panji?

(A) The work done by him on Mithila's Panji management, genome mapping (450 AD to 2009 AD), proved to be a milestone, whose discussion continues everywhere

(B) A question may arise: with the above rules, is a fully deserving living writer ultimately selected in time?

(C) A reference book giving equivalent words in another language for words in one language

(D) Among them, the work that Gajendra Thakur has done and is doing is no ordinary task

१००५. According to the section “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is accurate?

(A) In Maithili, an editor is one who can arrange for funds, can get a book printed on good paper with an attractive cover

(B) Mul: At the time of the Panji Prabandh, the place where a person resided was called his village for his future descendants

(C) This can be called not just a book but a project; it can essentially be considered an effort to present research, the search for researchers, and achievements before everyone with honesty

(D) Gajendra Thakur ji had made many Maithili sites on Yahoo Geocities; this was the first presence of Maithili on the internet

१००६. According to the section “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is accurate?

(A) To remain continuously and regularly engaged in this work, year after year, without any expectation, is no trivial matter

(B) He has done special work on Panji management, such as: 1

(C) Panchvati (One-Act Compilation) - Jagdish Prasad Mandal ISBN NO.978-93-80538-41-9 55

(D) For the last many years, my many compositions have been getting published in it

१००७. Which point best matches the argument of “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”?

(A) Mainly, he is a historian, ghazal writer, playwright, educationist, and along with being the chief editor of Videha (the first Maithili international fortnightly e-magazine), he is the operator and guide of numerous websites

(B) The philosophical elements of original Vachaspati/Kumarila/Mandan's Bhamati and Brahmasiddhi came into 'Shabdashastram'

(C) The Panji Prabandh was created in the pre- medieval period for the purpose of caste purity of the Brahmin, Kayastha, and Kshatriya classes

(D) For the author, this list was sent by Panjikar Modanand Jha of Shivnagar, Purnia (father of Vidyanand Jha, one of the three compilers of Genome Mapping) through a letter dated 7 July 1988 AD

१००८. Which point best matches the argument of “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”?

(A) Like Madhushravani or Kojagara, Sama- Chakeba is not a festival of any particular caste; rather, it represents the entire Mithila

(B) Ultimately, losing to circumstances, he goes to the refuge of magic-mysticism and rituals

(C) Like the sky color of the rainbow, in the first poem 'Shamil Bajak Dundabhi Vadak', under the cover of momentary nature, a sense of tone and scale is felt, but after observing the inner meaning, the situation is completely different

(D) A polyglot, Thakur ji's field of work and work is so extensive that it cannot be completed in one article, and I will not be able to do it

१००९. In “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is supported by the discussion of Gajendra Thakur?

(A) It is said that the cutting of pure gold jewelry should not be questioned

(B) In this sequence, he met Gajendra Thakur ji for the first time, and while returning, he brought some books as gifts for me from his side

(C) There is flow in the dialogue, and there is use of short, short sentences, which create an effect in the dramatic quality

(D) The credit for this goes to European and Bengali scholars

१०१०. According to the section “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is accurate?

(A) After Yahoo Geocities closed, in 2004, a blog was created by Thakur ji from the same name, and in January 2009, it was connected with Videha, where until now all the issues of Videha are published

(B) The work done by him on web journalism can be fully published book 'Maithili Web Journalism Ka Itihaas' (History of Maithili Web Journalism)

(C) Publishing any digital journal continuously for such a long time (that too in Maithili, without any advertisements) can be considered a great achievement

(D) Additionally, as many statue inscriptions as there are in Bihar and Jharkhand, whether on Buddhist images or those related to Sanatan Dharma, all bear Tirhuta inscriptions

१०११. In “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is supported by the discussion of Gajendra Thakur?

(A) About 5 years later, the internet revolution came in Maithili, the credit for which goes to 'Gajendra Thakur' ji

(B) Covering one part leaves another uncovered, and vice-versa!

(C) In the story 'Sar Samaj', the silent presentation of economics seemed good, but the lack of artistic style was felt

(D) My father was an Executive Engineer in the Bihar Government; he passed away during his tenure

१०१२. In “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is supported by the discussion of Maithili Web Journalism?

(A) From these books, I got information about other genres of Maithili literature, grammar, and Maithili web journalism

(B) Besides this, inscriptions engraved in the Tirhuta script are found in all museums of Bihar

(C) But now, due to lack of public interest, this wealth of Maithili has come into a state of extinction

(D) Again, coming to the village from time to time, they would edit it - this work continued for hundreds of years

१०१३. In “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is supported by the discussion of Maithili Web Journalism?

(A) What effect does writing a lot of compositions have on the seriousness of writing?

(B) There are more authors and fewer readers in Maithil society

(C) Many of them have been published from time to time in issues of Videha

(D) His contribution (through Videha) in the digitization of Maithili can be seen, on the basis of which he can be called the father and nurturer of Maithili web journalism

१०१४. In “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is supported by the discussion of Otherwise?

(A) Most of the ancient manuscripts we receive follow this tradition

(B) Otherwise, the readers' community can read his detailed introduction on Wikipedia

(C) Some books are available as exceptions, that's a different matter

(D) Answer: Many people spread many kinds of things, that the Sahitya Akademi sponsored it, etc., sponsorship etc. has happened before too

१०१५. Which section is associated with Ashish Anchinhaar?

(A) Preeti Thakur's Gonu Jha and Other Maithili Picture Stories

(B) A Glance at Both of Preeti Thakur's Picture Story Books

(C) Videha and Gajendra

(D) A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha

१०१६. In “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is supported by the discussion of Unmukt?

(A) Along with this, by acquainting the readers with the places, you did a commendable job

(B) Now many people are found saying that the Panjikars do not cooperate in giving the Panji, which is perhaps a result of the work of the Genealogical Society

(C) Unmukt (Poetry Collection) - Santosh Kumar Jha ISBN NO.978-93-80538-85-3 ENGLISH TITLES 95

(D) When he sent the printed copy, I saw my five children's names printed in both Devanagari and Mithilakshar scripts

१०१७. What does this section most clearly suggest about A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha?

(A) And I thought, why not compile these articles along with new articles and make a book?

(B) If you do not walk in step with the times, then that same situation will happen that your mother tongue will become extinct

(C) Bharadwaj - Ekahara, Vilvapanchak (Belaunch), Deyam, Kaligam, Bhutahari, Godhar, Godhuli

(D) The author is given some money in exchange for the book, but the copyright remains with the publisher

१०१८. What does this section most clearly suggest about Ham Puchhai Chhi?

(A) Bo Mew Bah (Translation - Children's Picture Story, Children's Literature), (2022) 11

(B) Ham Puchhai Chhi (Poetry Collection) Vineet Utpal 2009 160 ISBN NO.978-93-80538-05-1 14

(C) The ISSN number is a number issued by a body of the United Nations to provide international identification to newspapers, magazines, and journals published in print and digital media

(D) The Setting and Environment: The story is from the sixth and seventh decades, of the last century

१०१९. Which point best matches the argument of “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”?

(A) Situated across the western bank of the Kamala- Balan rivers in the central area of that district is a village

(B) Many might express this doubt: how many people would actually benefit from an effort like Gajendra ji's?

(C) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38

(D) In Maithili, an editor is one who can arrange for funds, can get a book printed on good paper with an attractive cover

१०२०. What does this section most clearly suggest about Indradhanushi Akas?

(A) Indradhanushi Akas (Poetry Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-46- 59

(B) In most Maithil Brahmin families, the consumption of fish is mandatory from marriage to shraddha

(C) In such a situation, whatever information I got, I have written the name of that book below that article

(D) Showing new, new charming scenes, you have attempted to acquaint the children with a new world

१०२१. Which point best matches the argument of “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”?

(A) A Letter for 'Kurukshetram Antarmanak' (A Review of the Epistolary Style) - Rajdeo Mandal 21

(B) Prabandh- Nibandh-Samalochna Part Two (Kurukshetram Antarmanak-2)- Gajendra Thakur ISBN NO.978-93-80538-54-9 39

(C) The imaginary pictures of some heroes separated from the mainstream of Mithila are created by her

(D) It is very likely that the makers of the first and third lists made an error in writing or reading one name, causing the other to be omitted

१०२२. Which point best matches the argument of “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”?

(A) Gajendra ji's review of Shri Subhash Chandra Yadav ji's story collection 'Banait-Bigadait' is unparalleled

(B) He tells his poetry collection 'Ambara' to be the best Maithili poetry collection of the 21st century

(C) The poet himself is a Dundabhi player, so how can there be a clear vision?

(D) Khali Kamra (Story Collection) - Prasanna Kumar Acharya ISBN NO.978-93-80538-40-2 94

१०२३. In “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is supported by the discussion of History of Shruti Publication?

(A) History of Shruti Publication - The first book from Shruti Publication was published in 2008, which was the drama “No Entry: Ma Pravesh” written by Dr

(B) Mithila has always been indicative of liberality, but some people have promoted and continue to promote commercial and casteist thinking in between

(C) College in 1969-70, had received the title 'Saras' from Suman-Kiran- Madhup ji)

(D) That reason became clear to me a year or two later when once during the summer heat, I reached Kripanand ji with an 'Everyday Science' book to study

१०२४. According to the section “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is accurate?

(A) Rathak Chakka Ulati Chalai Baat (Poetry Collection)- Ramvilas Sahu ISBN NO.978-93-80538- 69-3 63

(B) For instance, litterateur Gajendra Thakur is writing a book on litterateur Rajdeo Mandal - 'Rajdeo Mandal - Maithili Writer', and is writing a biography of Jagdish Prasad Mandal

(C) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher

(D) However, the arrival of new authors in the literary world is a matter of happiness

१०२५. In “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is supported by the discussion of Among the?

(A) Anukampa ki Naukari- People get a job when their father dies

(B) Among them, many books were the author's first book

(C) Samdiya is the first literary blog of Maithili, which Gajendra Thakur created in 2004

(D) Jivanatha, Vaiyakarana Matinatha, from Sakuripali - Vaiyakarana Shridatta suta Vai

१०२६. According to the section “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is accurate?

(A) Among Musahars, there were two ideal men, Deena and Bhadri

(B) For the last fourteen years, I have been in contact with Videha e-journal

(C) In the literary field, his important contribution is there

(D) The author gets his book printed with his own money, the publisher is someone else

१०२७. What does this section most clearly suggest about Gajendra Thakur?

(A) In literature, Preeti ji's role is seen in creating illustrated stories, children's literature, and working behind the scenes for 'Videha'

(B) They will add glory to the history of Maithili literature

(C) Learn Braille through Mithilakshar - Gajendra Thakur ISBN NO.978-93-80538-56-3 98

(D) Before starting the criticism series here, the vocabulary of all four is being given along with synonyms for new words

१०२८. What does this section most clearly suggest about Gajendra Thakur?

(A) Maithili is a folk language; efforts should be made to promote folk culture

(B) Dushan Panji contains mentions of the degradation that occurred in the lineage

(C) Such authors contacted Gajendra Thakur for their copyright and got it published under their own name through common publication

(D) Due to the above reasons, with the advent of the Puranic age, the Brahmin society of India became divided into various classes based on different regions

१०२९. In "A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha", which statement is supported by the discussion of Publications of Shruti Publication?

(A) The strength to accept the truth exists only in a few people

(B) If the skin of the feet rots, then new ones will come

(C) Publications of Shruti Publication - Till now, a total of more than 100 books have been printed by Shruti Publication

(D) In this insistence of seeing society with a particular eye, there are many flaws

१०३०. According to the section "A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha", which statement is accurate?

(A) Shambhudas (Three Long Stories: Maituggar, Shambhudas and Phansi)- Jagdish Prasad Mandal ISBN NO.978-93-80538-74-7 66

(B) Mithila Mihir and Videha Web Magazine - Laxman Jha 'Sagar' 13

(C) It should also receive support from its users, who are now taking advantage of modern tools such as online magazines, e-lexicons, convenient mobile dictionaries, and automated question-answer systems, etc

(D) Currently, in present-day Mithila, Gajendra Thakur is the only one who can do this work

१०३१. According to the section "A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha", which statement is accurate?

(A) Nand's son Arunee has seen the result of his father, but while following his honesty, he struggles with adverse circumstances and ultimately becomes victorious

(B) Therefore, serious readers and writers will like the song lines

(C) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37

(D) Gunakar Jha was appointed for Maithil Brahmins, Shankar Dutt for Karna Kayasthas, and Vijay Dutt for Kshatriyas

१०३२. What does this section most clearly suggest about A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha?

(A) In addition, in other books, the total expenditure was about 17,000 copies of books

(B) Based on this, the Tirhuta script can be widely promoted and propagated; Maithili can get a place in UNESCO's list of rare intangible languages

(C) Naturally, the articles included in this book are based on this division

(D) This work by Preeti ji is commendable for children's literature

१०३३. In “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is supported by the discussion of Gajendra Thakur?

(A) The articles compiled in this book come from different sections of society

(B) Out of the remaining 50-50 copies, some were given to 25-30 prestigious libraries in India, and the rest remain with Gajendra Thakur ji

(C) Comparing Mithila's Panji with any pilgrimage site like Gaya, Simaria Ghat, Babadham, Amarkantak, etc., has no justification, because the data at pilgrimage sites is mostly only hereditary details of the patrons and priests (Pandas)

(D) Feeling anxious.“ ”Have to go for training tomorrow, right?

१०३४. In “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is supported by the discussion of Nav Anshu?

(A) The girl's paternal grandfather's maternal grandfather's father-in-law - Fourth Chhathi 5

(B) It may be a sketch of the society's surroundings, but in my opinion, this is not fiction; it is based on true events

(C) Nav Anshu (Ghazal-Hazal, Rubai Compilation) Amit Mishra 2012 ISBN NO.978-93-80538-82-2 84

(D) But the real thing is that the Akademi did or sponsored that program on Rabindranath Tagore in the 150th birth anniversary year of Rabindranath Tagore

१०३५. What does this section most clearly suggest about Anshu?

(A) The parallel stream has existed since always; the literary- cultural environment is not under the mainstream

(B) Videos in Maithili Sign Language are also available on the Videha site

(C) Anshu (Criticism)- Shiv Kumar Jha “Tillu” ISBN NO.978-93-80538-33-4 62

(D) Govind Jha's list both names appear, i.e., Trilocan and his son Sulocan

१०३६. What does this section most clearly suggest about Jeevan-Sangharsh?

(A) At the entrance level, Manipadma ji's this story was given in Maithili

(B) Books on all the racks, books on the headboard, cartoon-filled books tiredly piled under the bed, heaps of books on top of the almirah

(C) Jeevan-Sangharsh (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-27-3 36

(D) I don't know of any others, but that award was given to Ramlochan Thakur ji (now late)

१०३७. Which point best matches the argument of “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”?

(A) Hardly had one put the receiver down when it would ring again... ring again

(B) The list of books will be found at the end of this article

(C) Therefore, when that person gets an opportunity to feel proud, all those people should be acknowledged

(D) That you say, 'I have kept no concern with anyone'." Rag Baidehi Bheravi- In this story, light has been shed on the life of an artist

१०३८. Which point best matches the argument of “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”?

(A) This diversity of Gajendra Thakur's writing is not only in this book but is seen in his entire writing

(B) Hence, it can be said that the name “Aryabhatt” in Genome Mapping is a wrong reading

(C) In Yognath Jha's Panji Prabandh Part-1, whose genealogy was provided by Vidyanand, the name is also Aadi Bhatt

(D) Bhaik Saneh Ityadi (Short Story Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-42-6 56

१०३९. Which point best matches the argument of “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”?

(A) Answer- Sociological study of the Panji has been done, interest has increased

(B) This should be so because both lists originated from the same source, written by father and son at different times

(C) Sahasrabdi Ka Chaupadpar (Poetry Collection) Gajendra Thakur 2009 50 ISBN NO.978-93-80538- 17-4 25

(D) Asvajanya Patra Panji Gotra Panji contains all gotras and their ancient origins

१०४०. According to the section “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is accurate?

(A) Senior elders used to handle discipline and proper seating arrangements for men and women

(B) Other Brahmin groups, under specific circumstances, gradually moved away from it

(C) People call her crazy, but she has the stubbornness to install her son's statue at the gate of the government colony

(D) Maithili Bhasha Sahitya: 20th Century (Criticism) Prem Shankar Singh - 2009 400 ISBN NO.978-93-80538-12-9 16

१०४१. What does this section most clearly suggest about Videha?

(A) Because of Videha, there is a constant pressure, the pressure to compose and the pressure to connect creators

(B) Thakur ji writes: 'While transcribing and transliterating the ancient Panji in 2000 AD, it was realized how high Mithila's sense of history was

(C) Despicable attempts were also made, at the behest of some trickster writers, to mentally harass me and the members of the editorial board, but this gave us all the opportunity to learn the art of getting out of trouble

(D) But it's important to say that the fortune of that Rambahadur Public Library (Mahath) kept rising higher and higher from 1961 to 1981

१०४२. According to the section “Chit-Chat”, which statement is accurate?

(A) But all this remained unrecorded until two years ago

(B) Govind Jha, Jayakant Mishra, Tarakant Jha, Prof

(C) Along with this, a new interview has also been included

(D) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38

१०४३. What does this section most clearly suggest about Chit-Chat?

(A) Many were dragged into controversies and then took the so-called path of decline

(B) Litterateur Gajendra Thakur is an epochal man of the Maithili literature world

(C) Keeping the language of the Panji as Tirhuta, respecting the three-language formula, it can be converted into Devanagari and Roman scripts through Unicode

(D) The content of the novel keeps demanding this natural coordination, and the novelist, taking cognisance of this demand, has followed it

१०४४. In “Chit-Chat”, which statement is supported by the discussion of Chit-Chat?

(A) And those who have that tendency, people of all castes and religions should gather together so that we can all save ourselves from backstabbing

(B) The plot has the fragrance of Mithila's soil and water

(C) The use of the internet for the internet, felt good

(D) The work of bringing books/articles/poems/ghazals, etc., of many writers like Shefalika Verma, Jagdish Chandra Mandal, Ashish Anchinhaar, Sharadindu Chaudhary, Arvind Thakur, Kalikant Jha “Buch”, Kailash Kumar Mishra, Gangesh Gunjan, Dr

१०४५. What does this section most clearly suggest about Munnaji?

(A) The record- keepers would go around and ask the head of each family for their introduction and write it down

(B) Munnaji: Maithili was specifically the original language of the entire Brahmin class

(C) The credit for breaking these misconceptions and presenting the Mithila Panji in its true form should be given to Gajendra ji

(D) An example of pictorial quality in the language: "One day I saw Kalit that he was going forward, leaning on his elbows

१०४६. In “Chit-Chat”, which statement is supported by the discussion of Raktabeej'?

(A) Best wishes to Preeti ji for such a beautiful book

(B) Even after our death, these 'Raktabeej' (demon seeds) will keep our objectives moving forward

(C) Therefore, discussion of such festivals is necessary for the modern generation

(D) Among these, the custodians of both governmental and social heritages were determined to destroy them

१०४७. According to the section “Chit-Chat”, which statement is accurate?

(A) Utedh: From Utedh Panji, knowledge of the termination of sapinda (same lineage) relations is obtained - mention of six ancestors is found

(B) In that session too, something else happened instead of Rabindranath's poetry

(C) Similarly, Naika Banijara is also indicative of the pinnacle of love

(D) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play

१०४८. According to the section “Chit-Chat”, which statement is accurate?

(A) The Videha team is undoubtedly worthy of praise for making such good use of the internet

(B) The main thing is that marriage cannot take place within the same gotra

(C) In Maithili criticism-science, he gives the epithet of Maithili's first folk-poet to poet Ramdev Prasad Mandal Jharudar

(D) Gajendra Thakur: How is misuse of Maithili, or misuse of any language, possible?

१०४९. According to the section “Chit-Chat”, which statement is accurate?

(A) Understanding the importance of the necessity of readers for a composition, he makes every possible effort to ensure the presence of readability in his composition

(B) The Brahmin or Kayastha class were ahead in education , meaning ahead of other castes in Mithila

(C) I have the support of the editorial board members of Videha, residing in distant provinces and countries, who do so much hard work, and if I do less work than them all, then what kind of editor am I?

(D) Maithili litterateur and activist Gajendra Thakur, today, through the parallel Maithili literature movement, is encouraging the litterateurs of the Dalit and neglected classes

१०५०. In “Chit-Chat”, which statement is supported by the discussion of Virabhadra ji and the?

(A) And I thought, why not compile these articles along with new articles and make a book?

(B) Two such individuals came forward to help accomplish his work or wishes, with whose assistance the entire history of Maithili literature changed

(C) At the village school, the responsibility for a children's drama was placed on our shoulders by the new master saheb Virabhadra ji and the master saheb from Barhara

(D) For publishing the unique work titled Genome Mapping, all those who helped him, including Panjiar Vidyanand Jha, are worthy of reverence

१०५१. Which point best matches the argument of “Chit-Chat”?

(A) So I believe that although this book is directly about Gajendra Thakur and Preeti Thakur, it also evaluates four people from a literary perspective

(B) What is the difference between graphic books (like graphic novels, graphic history, etc.) and comics currently?

(C) If I had not read the English text of this novel, 'The Comet', I would not have understood that this term is used for a comet or a tailed star

(D) Munnaji: At places, this discussion arises that you and Shruti Publication are spending a larger portion of your financial-mental energy on publishing particular individuals; what would you say about that?

१०५२. Which point best matches the argument of “Chit-Chat”?

(A) Seeing your work among the youth, I have often felt delighted; for that reason, I wanted to have a detailed discussion with you on this

(B) Only one 'Sagar Raati Deep Jarae' remains saved from the scourge of the Sahitya Akademi

(C) One was written by Mangrauni's Panjikar Purushottam Jha (1719 AD) and is known as 'Purushottam Panji'

(D) With the change of time, people's tastes and cultural practices also change

१०५३. What does this section most clearly suggest about Chit-Chat?

(A) In Maithili journalism, the number of talented people was low, so such encroachment was natural

(B) Jhingur Thakur is a traditional farmer by profession, but he understands the importance of education, and that is modern education

(C) Speaking of Watson (Madhubani), that school was equipped with scholars like Dr

(D) Some categories of composition were untouched in Maithili, a language of the premier language group

१०५४. In “Chit-Chat”, which statement is supported by the discussion of Research?

(A) Videha is the only international research journal of Maithili recognized by the Paris-based international organization

(B) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands

(C) The remaining Brahmins are called Pachbari Par

(D) Introduction to Gajendra Thakur and Preeti Thakur Like the branch of the Karmi tree, they spread, like the Puraina (water hyacinth/plant), they flourished

१०५५. In “Chit-Chat”, which statement is supported by the discussion of Chit-Chat?

(A) The early picture stories were translations, which started in the 1950s

(B) At upanayan ceremonies, weddings, kojagara, or other occasions in the village, this troupe would be booked and get two hundred, three hundred rupees per night, along with meals

(C) The first Dalit autobiographer in Maithili, Sandeep Kumar Safi, is also from this village

(D) Gajendra ji, your most of your residence and education happened outside Mithila

१०५६. According to the section “Chit-Chat”, which statement is accurate?

(A) But you, apart from this, give space to everyone-what thought does this express?

(B) The subject is completely new: a children's literature picture story

(C) The boy's side's seven generations are certainly there

(D) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization

१०५७. Which point best matches the argument of “Chit-Chat”?

(A) Due to financial constraints, many creative works could not be published before independence

(B) Is there any work with me at this hour?“ -”Sir, sir!

(C) Because I have no aversion to writing, wherever it may lead, and nor is there any stress in creating new writing

(D) Inside, an orderly was cooking roti, dal, and vegetables for the Saheb, and the Saheb was in his bedroom, sitting at a table and chair, working on reports and returns

१०५८. What does this section most clearly suggest about Panchanan Jha and Puran Mandal?

(A) This is the reason that through the medium of Videha e-journal, many new writers/creators got a platform in Maithili, from which they can publish their compositions very easily

(B) In the 1942 AD movement, Panchanan Jha and Puran Mandal together sacrificed their lives in Jhajharpur, but that was not recorded; in 2009 AD, Jagdish Prasad Mandal made that event the basis of his story 'Pachhtaba'

(C) Many legends and anecdotes are associated with Kalidasa, Mandan Mishra, Kumaril Bhatta, Mahesh Thakur, Vidyapati, Ayachi Mishra, and many others

(D) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher

१०५९. According to the section "Chit-Chat", which statement is accurate?

(A) Our effort ended this discourse of lack: "We have done this big thing, this is not possible," etc., etc., etc

(B) While reading, I remembered some words from the Encyclopedia Britannica - story is an independent genre

(C) The artist Preeti Thakur ji has not only depicted this culture of Mithila through colors and lines but has doubled the beauty of her artwork by also portraying it through words

(D) The second reason is that she has attempted to enrich the picture story genre of Maithili, which is negligible, by giving written form to the stories preserved in people's mouths in Maithili's heritage

१०६०. Which point best matches the argument of "Chit-Chat"?

(A) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet

(B) For Maithili books of Shruti Publication, we also provide technical assistance up to camera-ready copy

(C) The next day, seeing my homework, he expressed happiness and, giving time continuously for two hours, cleared the doubts for almost the entire book

(D) Many might express this doubt: how many people would actually benefit from an effort like Gajendra ji's?

१०६१. What does this section most clearly suggest about Sahasrabadhanee?

(A) Without the support of any government literary institution, translations of my novel Sahasrabadhanee have been done in English, Sanskrit, Tulu, Kannada, Marathi, and Konkani

(B) Gajendra Paswan writes a lot, therefore there is no quality in his compositions, but Gajendra Jha writes a lot, meaning he is very active and energetic

(C) The inferiority of caste in an I.P.S. probationary officer of the Dom caste can deeply pain any close person

(D) Now you all might be wondering how much return Nagendra Kumar Jha got from this, so I leave that to you all

१०६२. What does this section most clearly suggest about Attachment?

(A) Any Maithili lover residing in any corner of the world can see their Maithili magazine simply by turning on the internet on their smartphone and pressing the given link with their finger

(B) It is unfortunate that in reviewing Maithili books, criticism and rejoinder are considered the main image, whereas in other languages, attention is paid to the psychology and perspective of the creator

(C) Attachment to truth and opposition to injustice all come naturally; there is no need for any specific activity or incident, no need to take advantage of any incident

(D) An effort has been made to see which of the two is more important for achievement

१०६३. According to the section "Chit-Chat", which statement is accurate?

(A) Munnaji: Doesn't publishing compositions of multiple genres simultaneously pose a threat to your own identity?

(B) Otherwise, this wall of inequality, why only in Delhi, stands in the entire country, from which the tendency to turn a blind eye has been there for the power establishment as well as for the comfort-seekers

(C) Ham Nahi Jaeb Videsh- How much pain- suffering and laughter-joy is filled in a person's heart

(D) And just as Mithila Mihir created a vast class of writers and readers, similarly Videha also has its own class of writers and readers

१०६४. In “Chit-Chat”, which statement is supported by the discussion of Munnaji?

(A) It is true that Maithili lexicography developed very late, long after the efforts of M.M

(B) In this direction, one format, whose manuscript is available, is called Dushan Panji

(C) Munnaji: Won't you too, under the mental encroachment of Maithils, change your views and become just like that, as has been happening in Maithili journalism till today?

(D) Based on the history of the Rigvedic era, Mantraputra is considered Mayanand ji's major work

१०६५. What does this section most clearly suggest about Munnaji?

(A) Munnaji: When and how/from where did the inspiration for composition come for the first time?

(B) The medium of primary education is English and Hindi

(C) Bhagata Jyoti Panjiyar became worshipped due to his bravery and prowess

(D) In this, the Uninagari sent by Thakur ji had a great contribution

१०६६. According to the section “Chit-Chat”, which statement is accurate?

(A) Hindi is on Kindle; whether Videha initially gave books, or if anyone gives books on Kindle, they give it by calling it the Hindi language

(B) What is the difference between the earlier Akademi character and the current Akademi character?

(C) We once heard from my father's mouth that in this life we are living in the city, but for the next seven births, I will not leave the village

(D) My science fiction on time-space displacement, and articles on internet and management, how could a SWOT analysis for Maithili be written in Maithili?

१०६७. What does this section most clearly suggest about Archive?

(A) The need for such parallel work even in the Hindi language was expressed by some writers of that language as well

(B) My autobiography, 'Bhor se Sanjh Dhari', travel episodes ('Swarg Etehi Achhi'), many stories have all been getting published in it

(C) Munnaji: Thank you very, very much for your independent thoughts and for giving so much time. (From Videha Archive, this interview was originally published in the January-March, 2011 issue of Purvottar Maithil

(D) From a critical perspective, if seen, this might not be considered much more than comics in other languages and literature

१०६८. Which point best matches the argument of “Chit-Chat”?

(A) When he sent the printed copy, I saw my five children's names printed in both Devanagari and Mithilakshar scripts

(B) Possibly, that period also gave me time and determined my direction

(C) For example, if the patriarch of a family was fond of collecting books, it becomes a problem for his wife

(D) What is the purpose of nurturing and publishing so many genres simultaneously?

१०६९. What does this section most clearly suggest about Chit-Chat?

(A) But both these statements are not entirely true; many people sacrificed everything and devoted themselves to Maithili, but due to factionalism, they were not discussed

(B) Based on this kind of information, the period of various scholar Brahmins can also be determined

(C) All subsequent Panji compilations are based on the above two

(D) No one has dared to ask for my favour on the basis of caste or the name of relatives, at least those people who know my father and me

१०७०. Which point best matches the argument of “Chit-Chat”?

(A) But the literature residing in the people's throats is in the entire Brahmin class; Umesh Mandal has compiled such literature of 12-14 castes, and books by Mahendra Narayan Ram/ Vishweshwar Mishra/ Manipadma have also been published

(B) In “Vachaspatya” Kosha, eleven meanings are given for Gotra - mountain, name, knowledge, forest, field, Kshatra, group, wealth, path, increase, and lineage of sages

(C) I am sharing my mind's talk based on my experience of being connected with Mithila Maithili magazines for the last fifteen years

(D) In giving shape to this plan, Kripanand ji's influential personality acted as the precise key, because he was not just a close neighbour, but a constant companion

१०७१. What does this section most clearly suggest about Chit-Chat?

(A) It is noteworthy that the track record of that school was renowned at the district level

(B) The author is worthy of thanks, for the reason that her attention turned towards Maithili

(C) Nor have we ever spared any composition-thief on the basis of caste

(D) With this thought, Videha is also focusing its attention on those living writers who are deserving but for some reason, a special issue of Videha could not be published on them

१०७२. In “Chit-Chat”, which statement is supported by the discussion of Gajendra Thakur?

(A) Gajendra Thakur: In the matric syllabus, we used to read that Maithili speakers of all castes are Maithils, but on the ground level, at Vidyapati festivals etc., this Maithil epithet mainly used to be limited to two castes

(B) For the progress of Maithili literature in the present, there is a need for a person like you, who, being dedicated, balances Maithili, and along with that, themselves definitely progresses and gives others the opportunity to move forward

(C) I say with complete fearlessness and awareness that today, Shri Jagdish Prasad Mandal ji, who is a reputed literary figure in Maithili literature, is a gift of Videha

(D) His contribution (through Videha) in the digitization of Maithili can be seen, on the basis of which he can be called the father and nurturer of Maithili web journalism

१०७३. In “Chit-Chat”, which statement is supported by the discussion of Videha?

(A) In Videha: Sadeha:1, there were 118 authors (ranging from 18 years to 88 years)

(B) After all, what is the compulsion that I am daring to write something about him?

(C) Maulail Gaachhak Phool (Novel) Jagdish Prasad Mandal 2009 250 ISBN NO.978-93-80538- 02-0 09

(D) An effort has been made to see which of the two is more important for achievement

१०७४. In “Chit-Chat”, which statement is supported by the discussion of Research?

(A) At upanayan ceremonies, weddings, kojagara, or other occasions in the village, this troupe would be booked and get two hundred, three hundred rupees per night, along with meals

(B) The e-mails and letters received by me, readers' appreciation letters, the success of my plan for the preservation of manuscripts, and my research in linguistics-all this has given me satisfaction

(C) To preserve the ancient heritages with modern technical resources, he has been ready from the very beginning

(D) He finds time from his busy life and remains prompt and alert for the service of Maithili

१०७५. What does this section most clearly suggest about Yahoo Geocities?

(A) I understand that in this book, priority has been given to the perspective for the amalgamation of literature

(B) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands

(C) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet

(D) The difference is only this that in Hindi and Tamil, many people together have been compiled in one volume, and here, it is not compositions of various genres by many writers, but his own compositions have been made available in the book

१०७६. What does this section most clearly suggest about Gajendra Thakur?

(A) Gajendra Thakur: Maithili criticism faced real problems

(B) Vaidika Vishvambhara, from Mandor - Vaidika Vishvambhalara, Kamala suto Krishnideva Maho Gunakarau (109/04) Vaidika (109/04) Pitamvara:, from Mandar - Bhairava ddau

(C) Telugu Stories and Odia, Telugu, Gujarati, Bhojpuri and Kashmiri Poetry (Mithilakshar) 3

(D) For the last many years, my many compositions have been getting published in it

१०७७. What does this section most clearly suggest about Chit-Chat?

(A) In summary, I am happy to say that the long journey of 'Videha' and the labour of Gajendra Thakur are commendable

(B) With this novel, Gajendra Thakur, I understand, is creating a separate path

(C) There were about ten to twelve families in the entire village considered well-off; their children would study up to middle or high school!

(D) Many of our suggestions were also not accepted by publishers; all institutions have limits of financial resources

१०७८. According to the section “Chit-Chat”, which statement is accurate?

(A) For researchers and students preparing for competitive examinations, this is doing the work of a huge library

(B) And with this thought, Shruti Publication started, which prints books without taking money and the copyright remains with the author

(C) If the Akademi had established this award a few years earlier, it's possible that the Maithili position might have remained vacant because in some years, no children's literature was written in Maithili

(D) So my education in English literature became the basis for my articles on the influence of English literature on Maithili literature

१०७९. Which point best matches the argument of “Chit-Chat”?

(A) Guest editors got tired of asking for compositions; there are also examples of that

(B) Earlier, everyone used to keep their own records of their ancestors and marital relations

(C) It bears a Buddhist mantra, which Buddhists used to recite on the occasion of consecrating the image

(D) Section-3: Gajendra Thakur 1

१०८०. According to the section “Chit-Chat”, which statement is accurate?

(A) But the author, doing psychological analysis, goes on - seeing such behavior of people, in reaction, the listless elder sister's disenchantment towards her parental home, her faith in Hanuman ends!

(B) Munna Ji Editor's Introduction Founder and editor of the internet magazine (in blog form) “Anchinhaar Aakhar”, centered on Maithili Ghazal and Sher-o-Shayari

(C) Gajendra Thakur: The problem in Maithili was that there were no readers, so it used to be like that

(D) His native village is Mehath, under Madhubani district

१०८१. In “Chit-Chat”, which statement is supported by the discussion of Secondly?

(A) So, the number twelve is either erroneous or a printing mistake

(B) Secondly, if competition increases, then your literature will become stronger; if more people come, then more good people will come

(C) Videha Sadeha-9 (Videha Shishu Utsav - Infant, Child and Adolescent Literature) (Selected from issues 51 to 100 of Videha e-magazine) - Ed

(D) Short, short scenes and segments have come forward in a poetic form

१०८२. Which point best matches the argument of “Chit-Chat”?

(A) You see, he did not flee, but he sent us all to the village

(B) In Utedh, Shrotriyas married after renouncing five generations on the mother's side and seven generations on the father's side

(C) These two used to cycle around all the neighbouring villages and became quite popular

(D) People do not want to remember that day of their ancient history, from which one experiences immense pain

१०८३. Which point best matches the argument of “Chit-Chat”?

(A) Because of Videha, I met many people, good and bad, mostly good

(B) Govind Jha, Atitalok, Akhiyasal Publication, Lalganj, Madhubani, Patna, 2005 AD, p

(C) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?

(D) The drama is full of readability as well as dramatic quality

१०८४. According to the section “Chit-Chat”, which statement is accurate?

(A) And that has also been displayed at international film festivals

(B) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr

(C) The philosophical elements of original Vachaspati/Kumarila/Mandan's Bhamati and Brahmasiddhi came into 'Shabdashastram'

(D) Now the question arises: which genre should Galpa-Guccha be considered?

१०८५. Which point best matches the argument of “Chit-Chat”?

(A) Munnaji: Some editors are bound by the fate of “you publish mine or write on me, and I will publish yours.” They publish only some selected people or remain entangled in nepotism

(B) The institution, in whose name they received funds, had to print it on the card under compulsion, and I am showing its photo

(C) If others come, our influence will decrease, meaning running away from competition; this had become the sentiment of both Brahmin-Kayastha and non- Brahmin-Kayastha writers, although there are exceptions to this as well

(D) People from nearby villages - Kathia, Patti, Mahinathpur, Bharat-Gopalakha, etc. - would come in large numbers to see the play

१०८६. What does this section most clearly suggest about Later?

(A) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone

(B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering

(C) Later, these seven parts also came in paperback as seven parts

(D) But readers will definitely welcome this book, and the new writer class will also get a new direction

१०८७. According to the section “Chit-Chat”, which statement is accurate?

(A) Due to these new experiments, the dawn of a new class is seen in the world

(B) In conclusion: Preeti ji's new experiment, novel thinking, and presentation of multi-dimensional subject matter are commendable

(C) How did this change happen, and along with it, what profit or loss did Videha incur?

(D) We do not run away from competition, from hard work

१०८८. What does this section most clearly suggest about Assistant Engineer?

(A) Taking both history and literature as a basis for its criticism, you have presented it well

(B) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed

(C) Indeed, literature cannot ignore the tendencies and purposes of an era

(D) It's a matter of joy that this play reflects child and female psychology

१०८९. Which point best matches the argument of “Chit-Chat”?

(A) Various regional studies, awareness of contemporary needs, and the thought of the criterion of propriety and impropriety form the basis for the creation of standard literature

(B) The girl's (aged great-great-grandfather's) great-great-grandfather's paternal grandfather - First Chhathi 2

(C) If even a slight expansion of Arvind ji's critical activities is found in the preface of Swatantracheta book, then the world of Maithili criticism will surely evaluate it someday in the future

(D) Munnaji: Some editors are bound by the fate of “you publish mine or write on me, and I will publish yours.” They publish only some selected people or remain entangled in nepotism

१०९०. In “Chit-Chat”, which statement is supported by the discussion of Maithili-English Dictionary?

(A) There was a Maithili-English dictionary, but there was no English-Maithili dictionary; in the process of creating that, we call blog as 'Jalavritta' and internet as 'Antarjal', so how would that happen?

(B) The girl's (aged paternal grandfather's father- in-law) great-great-grandfather's maternal grandfather - Second Chhathi 3

(C) Some of these volumes were published by the present-day Bihar Research Society, Patna, and the Kashi Prasad Jaiswal Research Institute, Patna

(D) For Maithili books of Shruti Publication, we also provide technical assistance up to camera-ready copy

१०९१. What does this section most clearly suggest about Chit-Chat?

(A) This is because when the oldest available Maithili text was being written by Jyotirishwar, English was still in its infancy

(B) The style of writing information or the register is also not universal

(C) No one has dared to ask for my favour on the basis of caste or the name of relatives, at least those people who know my father and me

(D) Gonu Jha and Other Maithili Picture Stories - Veena Thakur 3

१०९२. What does this section most clearly suggest about Chit-Chat?

(A) The Setting and Environment: The story is from the sixth and seventh decades, of the last century

(B) But compared to the encouragers, these were in very small numbers, keep it at five percent

(C) Sahasrabadhanee Novel: Sahastrabadhanee is a celestial body, whose sight is considered inauspicious in the Aryan religious view, but the novelist, assimilating this inauspicious body, made it Savitri

(D) Samdiya is the first literary blog of Maithili, which Gajendra Thakur created in 2004

१०९३. What does this section most clearly suggest about Chit-Chat?

(A) Today, there are many established writers who started their writing activities through Videha and have now made a place for themselves in the Maithili literary world

(B) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism

(C) If you feel like it, read a novel, and if not, read a long story-very long story

(D) If this statement is true, then the role of this book cannot be ignored

१०९४. What does this section most clearly suggest about Bhalsarik Gaachh?

(A) The storyteller with a communist mindset wants to clarify through the pretext of the story that the division among the poor based on caste is the impure form of our society

(B) This same Bhalsarik Gaachh, from 1 January 2008, has been appearing regularly in the form of the fortnightly e-magazine Videha; now its 371 Videha issues and 36 Sadeha issues have come

(C) Rathak Chakka Ulati Chalai Baat (Poetry Collection)- Ramvilas Sahu ISBN NO.978-93-80538- 69-3 63

(D) And from these thirty-two ancestors, the person eligible for marriage should be the seventh in descent

१०९५. What does this section most clearly suggest about Panji?

(A) News media is that element of mass communication through which the general public focuses on news and public relations

(B) In the Panji, there are details of at least three great donors, one of whom donated everything three times in his life

(C) The gotra whose three ancestors composed hymns of the Rigveda is called Tripravar, and the gotra whose five ancestors composed hymns of the Rigveda is called Panchapravar

(D) I hope the result of this effort of mine will be visible in the special issues of Videha as well as in this book

१०९६. Which point best matches the argument of “Chit-Chat”?

(A) If we leave aside the village children, the mother tongue of childhood in Maithili families is definitely changing

(B) Why just Maithili, in all language journalism/university teaching, admission in language subjects happens with low marks, so such encroachment is more

(C) The proclamation that Ghazal has its own grammar came from Videha

(D) But a very small percentage, less than 3-5%, are Maithils who can also speak English effectively

१०९७. What is the format of “Chit-Chat”?

(A) A medieval court decree

(B) A question-answer conversation with Gajendra Thakur

(C) A list of only book prices

(D) A catalogue of paintings only

१०९८. Which section is associated with Ashish Anchinhaar?

(A) An Interview with Gajendra Thakur

(B) Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation

(C) Folk Deities of Mithila

(D) Shri Gajendra Thakur: In My View

१०९९. According to the section “An Interview with Gajendra Thakur”, which statement is accurate?

(A) Earlier, everyone used to keep their own records of their ancestors and marital relations

(B) Such examples are abundant in the Panji, which, being timeless now, do not adversely affect any lineage, but rather guide what decision should be taken in such situations

(C) First, a pleasure-seeking bee, leaving the flower, what did it go to do on the difficult, hard mountain?

(D) In the parallel stream, you can see the criticism issue of Videha; there is its own critical theory here

११००. Which point best matches the argument of “An Interview with Gajendra Thakur”?

(A) Gajendra Babu had understood this by visiting that school

(B) First was the number of readers being almost zero, and second was the writer and critic being each other's relatives/friends

(C) But did the character of the Sahitya Akademi change?

(D) Arunee, after eating two-three morsels, got up

११०१. Which point best matches the argument of “An Interview with Gajendra Thakur”?

(A) Doing, doing worry, days passed, now the body has become withered

(B) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows:

1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)

(C) Due to Videha's active opposition, change occurred in the Akademi, and different people became Akademi representatives

(D) The purpose of the translation into English was undoubtedly in the author's mind that the expanse of Maithili stories should not remain limited only to Maithili-speaking readers, but should also get global acquaintance and fame

११०२. What does this section most clearly suggest about Defeat?

(A) I am reading the book, but many pages still remain to be read

(B) Jinegik Jeet (Novel) Jagdish Prasad Mandal 2009 250 ISBN NO.978-93-80538-10-5 10

(C) There is not even one percent scope for improvement there because of that reason

(D) “Man ke hare har hai, man ke jeete jeet.” (Defeat is of the defeated mind, victory is of the victorious mind)

११०३. In “An Interview with Gajendra Thakur”, which statement is supported by the discussion of An Interview with Gajendra Thakur?

(A) In the mainstream, whatever choices are available, you have to make a decision from among them

(B) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected

(C) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed

(D) Newari script manuscripts are also preserved in other parts of the country and world, including Mithila

११०४. Which point best matches the argument of “An Interview with Gajendra Thakur”?

(A) The mainstream writers who come to Videha following the path of the parallel stream are respected

(B) Ramawatar Yadav has edited many Newari script texts

(C) I liked one of Preeti Thakur ji's children's books very much

(D) It's a matter of joy that this play reflects child and female psychology

११०५. According to the section “An Interview with Gajendra Thakur”, which statement is accurate?

(A) This causes loss to them and also to Maithili literature

(B) This Copyright law also punishes those people who steal material from others' books and write it in their own name

(C) Feeling anxious.“ ”Have to go for training tomorrow, right?

(D) What is the reason for the controversy regarding the numbering in the program named 'Sagar Raati Deep Jarae'?

११०६. In “An Interview with Gajendra Thakur”, which statement is supported by the discussion of Answer- The?

(A) Almost all the special issues focused on creators have now come out as print- on-demand books

(B) Answer- The mainstream presents Maithili along with the compositions of its creators alongside the literature of other languages, through articles, plays, novels, poetry, ghazals, etc

(C) Before October 2014, by September, despite fewer Maithili translations, the Maithili page reached the Wikimedia announcement stage through the successful efforts of Gajendra ji and Rajesh Ranjan ji

(D) Jagdish Chandra Thakur 'Anil' We have all seen that when a marriage is fixed somewhere, after taking the introduction of both the bride and groom's sides, people go to Saurath to the Panjikar's *ot* (enclosure/designated spot)

११०७. Which point best matches the argument of “An Interview with Gajendra Thakur”?

(A) He weaves the warp and weft of the novel's story with great thoroughness and patience

(B) In the village, clothes are taken on rent from the washerman

(C) Imagine if all awards were stopped, all assignments ended, all platforms, all institutions closed

(D) The link with the ancient Panji would be broken

११०८. Which point best matches the argument of “An Interview with Gajendra Thakur”?

(A) The first Maithili book in Braille script is by Gajendra Thakur ji

(B) Preeti Thakur's Gonu Jha and Other Maithili Picture Stories Dr

(C) Ramdev Jha and his associates had dominance in the Sahitya Akademi

(D) In this context, I feel like mentioning an interesting point

११०९. Which point best matches the argument of “An Interview with Gajendra Thakur”?

(A) Munnaji: Thank you very, very much for your independent thoughts and for giving so much time. (From Videha Archive, this interview was originally published in the January-March, 2011 issue of Purvottar Maithil

(B) Videha Digital Library: A Boon for People Fond of Reading and Studying Kalpana Jha "After me, who will care for these Maithili books?

(C) Answer- A house made of cow dung does not last long; award-winning writers have dried up the mainstream; the local literary-cultural environment is only up to an oasis

(D) And your BP and sugar must also be high, have you got them checked?“ -”No, sir!

१११०. In “An Interview with Gajendra Thakur”, which statement is supported by the discussion of Maithili's?

(A) But Gandhavariya is among the important ones in Mithila and even now they are found from Madhubani to Saharsa-Purnia

(B) The Videha team is undoubtedly worthy of praise for making such good use of the internet

(C) The Devanand Panji is said to be still preserved by his descendant, the late Modanand Jha, Panjikar of Shivnagar (Purnia), in his family

(D) And by that account, Maithili's place among other literature is low

११११. According to the section “An Interview with Gajendra Thakur”, which statement is accurate?

(A) Official receipts were printed, and donations in cash kept coming from as far as Kolkata and Patna, with which electricity connection, patia mats, and two wooden almirahs, etc. were arranged

(B) For example, until 2014-15, there used to be compositions of many neglected writers, but after that, their number decreased

(C) Now that the actual sample of the Panji is before us, it has become clear that the Panji is merely a record of names and villages, which does not in any way present high-low distinctions or restrictions

(D) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation

१११२. According to the section “An Interview with Gajendra Thakur”, which statement is accurate?

(A) If a few people say that they did not receive information, then my request to them is that they at least check their WhatsApp, Facebook, or email message boxes (inboxes)

(B) The analysis of the style of the storyteller of these all stories, whatever it may be, its decision should be left to the readers, but the purpose of the composition is clear

(C) For example, Taranand Viyogi, Subhash Chandra Yadav, or Mahendra Narayan Ram, while being in the mainstream, could not give a single writer of their caste to Maithili, but they themselves level more accusations of being casteist on Maithili

(D) A great family of Kashyap Gotra, whose seventy-four branches are prevalent in Mithila, was, based on compiled introductions, originally proved to be residents of Mandar village

१११३. According to the section “An Interview with Gajendra Thakur”, which statement is accurate?

(A) The reduction in the number of editorial assistants was done by myself, after some incidents of those names being targeted by mainstream institutions

(B) This library was not established merely as a tribute to Rambahadur ji, but it was truly a medium of social change, and within about 4-5 years, many changes started becoming clearly visible

(C) Under no circumstances would a Maithil wish to hear criticism for accepting marital relations like brother-sister, uncle-niece, maternal uncle-niece, etc

(D) Shri Gajendra Thakur ji, distinct from all of them, has created a rare and innovative world for Maithili literature

१११४. What does this section most clearly suggest about Delhi?

(A) Ramji, roam and see all places of Vaikuntha and Vrindavan, Seeing the beauty with the Rasmandal, stay a few more days." In the maximum number, he has composed Maheshwani

(B) If we compare that time with the present time, then it becomes clear how fast development is happening

(C) What is the reason that the counting of that program held in Delhi does not happen?

(D) After the Corona period, its further expansion was seen, and all work started being done through e-medium

१११५. What does this section most clearly suggest about An Interview with Gajendra Thakur?

(A) In writing this, I have no hesitation that today-tomorrow, in Maithili, there is no other such magazine available where, with such ease, twice a month, a creator can see their composition getting published

(B) If you don't have the inclination to read the Mahabharata/ Buddhacharita, read Tvanchahanch and Asanjati Man

(C) This is the first attempt to make it public since the beginning of the Panji

(D) Gajendra Paswan writes a lot, therefore there is no quality in his compositions, but Gajendra Jha writes a lot, meaning he is very active and energetic

१११६. In "An Interview with Gajendra Thakur", which statement is supported by the discussion of Sagar Raati Deep Jarae?

(A) Sagar Raati Deep Jarae is a reading program of Maithili stories, so how would it be counted as a Rabindra Jayanti program

(B) In the story 'Shabdashastram', there is a song whose first line became the title of the book

(C) In my opinion, this is not a matter of dispute but a subject for research

(D) This research was published in 2014, and on page 22, Anshuman ji has acknowledged Gajendra Thakur ji's aforementioned work

१११७. In "An Interview with Gajendra Thakur", which statement is supported by the discussion of Youth?

(A) Behind the publication of a felicitation volume, personal devotion and the efforts of the felicitators themselves are often visible, but magazine special issues are mostly free from these things

(B) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone

(C) Youth can be discouraged; youth is a phase of life; there is no guarantee based on any stage of life

(D) To cover the rotten, naked, and indifferent class of society on the mental screen of his narrative, not everyone can muster the courage

१११८. In "An Interview with Gajendra Thakur", which statement is supported by the discussion of An Interview with Gajendra Thakur?

(A) If your aim is to reach your composition to readers of every class, then you have to adopt the e-medium

(B) Meaningful dialogue can happen with many scholars on this book

(C) If it would survive, then how much, and if it would not survive, then why?

(D) Doing, doing worry, days passed, now the body has become withered

१११९. Which section is associated with Ashish Anchinhaar?

(A) Interview with Preeti Thakur, the First Maithili Picture Story Writer

(B) What is Panji-Prabandha?

(C) Introduction to Gajendra Thakur and Preeti Thakur

(D) The Embodiment of Courtesy, Shri Gajendra Babu

११२०. What does this section most clearly suggest about Mithilakshar?

(A) Gajendra Thakur: The problem in Maithili was that there were no readers, so it used to be like that

(B) Through this medium, readers can study the references in less time

(C) This should be called not a book but a grand project

(D) Learn Braille through Mithilakshar Script (2009, Second edition 2023) 11

११२१. In "Introduction to Gajendra Thakur and Preeti Thakur", which statement is supported by the discussion of Introduction to Gajendra Thakur and Preeti Thakur?

(A) Not a descendant of the Kathamama (mother's sister's husband?)

(B) And that has also been displayed at international film festivals

(C) The name Uday Bhatt is not in the author's list but is in the other two lists

(D) My clear belief is that to reach a grand stature, a person has the support of many people, especially family

११२२. What does this section most clearly suggest about Children's Literature?

(A) Many must have understood that Kalidasa was a Karna- Kayastha

(B) He was possibly the son of Shri Mahesh Thakur of the Barber caste of Bisphi village

(C) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21

(D) Jayakant Mishra got many Nepali Maithili dramas published and presented a scholarly study of Maithili folklore

११२३. In "Introduction to Gajendra Thakur and Preeti Thakur", which statement is supported by the discussion of Children's Literature?

(A) Senior elders used to handle discipline and proper seating arrangements for men and women

(B) The mental images people had regarding the contexts of these stories seem to have become manifest here

(C) Gajendra Thakur's Contribution to Panji Literature Binayanand Jha Gajendra Thakur's contribution to the language, literature, and cultural field of Mithila is significant

(D) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5

११२४. What does this section most clearly suggest about Mithilakshar?

(A) Telugu Stories and Odia, Telugu, Gujarati, Bhojpuri and Kashmiri Poetry (Mithilakshar) 3

(B) Jeevan-Sangharsh (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-27-3 36

(C) The illustration of Bhagata Jyoti Panjiyar is also well reflected

(D) Digital publication, in various ways, came as a solution to both these problems

११२५. In "Introduction to Gajendra Thakur and Preeti Thakur", which statement is supported by the discussion of Children's Literature?

(A) Not being in order causes inconvenience to the reader

(B) Unmukt (Poetry Collection) - Santosh Kumar Jha ISBN NO.978-93-80538-85-3 ENGLISH TITLES 95

(C) The Child Who Was Afraid of Balloons (Children's Literature), (2022) 18

(D) But there is a complete lack of readers for these assets

११२६. According to the section "Introduction to Gajendra Thakur and Preeti Thakur", which statement is accurate?

(A) These (pointing to the briefcases in their hands), sir, we have brought something for you!" -"Okay-okay!

(B) If the reader wishes, they can consider it as one book, but we have given separate order

(C) The medium of higher education was English, then how did such an attachment to Mithila/Maithili develop?

(D) His efforts in preserving the Maithili script and arousing curiosity towards their mother tongue in children through the medium of picture-stories are directive

११२७. Which point best matches the argument of "Introduction to Gajendra Thakur and Preeti Thakur"?

(A) Based on this, the Tirhuta script can be widely promoted and propagated; Maithili can get a place in UNESCO's list of rare intangible languages

(B) Comprehensive History of Mithila - The history of Mithila available so far is divided into fragments

(C) Kripanand ji had probably joined service (1964-65), so he could only play in two matches

(D) Therefore, when that person gets an opportunity to feel proud, all those people should be acknowledged

११२८. Which point best matches the argument of "Introduction to Gajendra Thakur and Preeti Thakur"?

(A) Gajendra Babu had understood this by visiting that school

(B) But readers will definitely welcome this book, and the new writer class will also get a new direction

(C) In ancient Sanskrit literature, the word Gotra is often used for lineage or father's name

(D) Now, from here, this couple of creators is stepping forward for the 22nd- century Maithili literary cradle, which is fully adorned and ready especially for them

११२९. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) When there's no vision, then an attractive cover and uniform spellings are of no use

(B) Raman Jha in his book 'Parijat Manjari'. --- Gonu Jha and Other Maithili

(C) The remaining communities were the Brahmins and Kayasthas, who did have their Panjis and had an interest in their application

(D) This is the first such honor where those sections were also honored whose talent was suppressed by the brokers of institutions and government

११३०. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) Painting is mute, its language being colors and lines

(B) Indira Jha Father: Shri Sudhir Chandra Jha Village Jageli, Bhaya-Taranagar, Purnia

(C) I express my thanks, hoping that she will continue to do so in the future

(D) However, the satisfaction of seeing and reading a printed book or magazine in one's own hands did not make digital publishing popular in the field of regional languages and literature

११३१. Which point best matches the argument of “Introduction to Gajendra Thakur and Preeti Thakur”?

(A) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4

(B) Nutan Media- How modern media is functioning, that has been revealed

(C) Everyone knows that the Braille script was invented for those visually impaired brothers and sisters who are divyaang

(D) The decade before and after this AD was the decade of the most corruption in Bihar

११३२. What does this section most clearly suggest about Children's Literature?

(A) I didn't know that Prem Shankar ji was his friend

(B) That is true!“ All three were staring at the Saheb's face. -”Yes, then you might have to resort to theft and dacoity

(C) A direct proof of this is presented by the first picture story in Maithili - 'Gonu Jha Aan Maithili Chitrakatha' (2008)

(D) Sound of Instruments (Translation - Children's Picture Story, Children's Literature) (1st Edition 2019, Revised Edition 2022) 7

११३३. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Maithili Ghazal?

(A) In India, the preservation of Vedic literature was the greatest catalyst for grammatical and lexicographical composition

(B) Just as the author Khushwant Singh, discussed in Hindi literature's newspapers and magazines, writes many things in just two lines, exactly like that, reading these all short stories was understood

(C) In the Chhandogya Upanishad (4/4), when the life teacher asks Satyakama about his Gotra, his intention is regarding Satyakama's family or father's name

(D) But those who have read in the preface of my book “Maithili Ghazal ka Vyakaran evam Itihaas” will understand why we are doing this

११३४. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) Some books are available as exceptions, that's a different matter

(B) Maithili Ghazal: Aagaman aur Prasthan Bindu (Criticism-Analysis-Review of Ghazal), (2012) 2

(C) But there is a complete lack of readers for these assets

(D) The genealogical introductions of different individuals of the same family living in different villages would have been compiled based on this original village

११३५. What does this section most clearly suggest about Kurukshetram Antarmanak?

(A) The emails related to becoming a Wikipedia admin are available for readers to see in Videha issue 351

(B) Research-Essay-Criticism, (Part-2, Kurukshetram Antarmanak Khand-8), (Concise), (2023) 42

(C) Seeing me, all the players seemed surprised or curious

(D) In India, the preservation of Vedic literature was the greatest catalyst for grammatical and lexicographical composition

११३६. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Kripanand Thakur?

(A) Chamru's own marriage was with an unknown girl

(B) Although on the same page of the introduction, it is said that there are twelve generations from Narasimha to Trinayan

(C) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector

(D) Lakshmi Thakur (Parental home - Haithi Bali, Madhubani) Father: Late Kripanand Thakur (Mother's village - Raje, Madhubani) Wife: Smt

११३७. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) Thus, according to Gotra, the Pravars are as follows: Tripravar - 1

(B) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23

(C) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time

(D) But readers will definitely welcome this book, and the new writer class will also get a new direction

११३८. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Children's Literature?

(A) A B C D - Nature Alphabet Book (Translation - Children's Picture Story, Children's Literature) (2022) 9

(B) If even a slight expansion of Arvind ji's critical activities is found in the preface of Swatantracheta book, then the world of Maithili criticism will surely evaluate it someday in the future

(C) Naturally, due to decreased usage, the Panji manuscripts ended up stored in bundles and were also destroyed due to indifference

(D) Videha Sadeha-5 (Maithili Very Long Story) (Selected from issues 51 to 100 of Videha e- magazine) - Ed

११३९. What does this section most clearly suggest about Madhulika Mishra?

(A) Here, this story goes on, opposing wave after wave that status-quoist thinking that is easily accepted in society, which remains unmoved seeing and hearing the marriage of a thirteen- year-old girl with an aged groom

(B) In those days, the Government of India had a monopoly on the phone, yet phones kept ringing incessantly like bees swarming from a hive for all three days

(C) Certainly, its lack was felt in Maithili literature for a long time

(D) In the second photo, back from left - Madhulika Mishra, Ravi Mishra, front from left - Ridhan and Avya Picture-9 & 10 First photo from left - Tulika and Sarvesh Kumar Jha

११४०. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) Videha does this work using the technique of Transliteration

(B) Ultimately, losing to circumstances, he goes to the refuge of magic-mysticism and rituals

(C) Fly Come Back Again Tada!, (Children's Literature), (2022) 33

(D) But these pictures, in their various silent styles, will definitely converse with the children

११४१. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) The Girl Who Couldn't Stop Her Laughter (Children's Literature), (2022) 24

(B) Now you all might be wondering how much return Nagendra Kumar Jha got from this, so I leave that to you all

(C) In this poem, the poet's perspective is to support widow marriage, but the upper-caste Maithils are not accepting it

(D) But in today's time, people are unaware of Adikavi Vidyapati Nayee

११४२. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) Knowing this is not easy either, but the satisfying thing is that this information has been available from the ledgers or Panjis that the Panjikars possess

(B) “Protect from water, protect from oil, protect from tight binding” - this very formula was also taught to Panjik students

(C) The need for such parallel work even in the Hindi language was expressed by some writers of that language as well

(D) Jadunath Jha 'Yadubar' and Munshi Raghunandan Das also presented the introduction of many Maithili poets

११४३. Which point best matches the argument of “Introduction to Gajendra Thakur and Preeti Thakur”?

(A) By writing picture stories on these fading subjects, Preeti ji has done a very good deed

(B) This is a thick volume, in a single binding, large format

(C) Bha Jaeb Chhu (Maithili's first climate-fiction play originally published in 2012), (Children's Literature), (2012) 26

(D) Shrotriya people are also called Pubari Par (eastern side) and the rest Pachbari Par (western side)

११४४. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) Nit Naval Subhash Chandra Yadav (2022) Nit Naval Subhash Chandra Yadav (Mithilakshar) 33

(B) The main reason for the incomprehensibility of the thick volumes is the lack of proper formatting

(C) Thus, apart from the glory of being the first digital fortnightly in Maithili, 'Videha' is unique in the history of Maithili journalism in many senses

(D) 371), the following names are given - Kameshwar, Rajeshwar, Harishwar, Tripure, Tevari, Satlakh, and Godhi

११४५. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Kurukshetram Antarmanak?

(A) If the child does not acquire proper knowledge of it, it will be difficult to acquire it later

(B) Shambhudas (Three Long Stories: Maituggar, Shambhudas and Phansi)- Jagdish Prasad Mandal ISBN NO.978-93-80538-74-7 66

(C) However, some institutions are definitely making efforts to restore them

(D) Sahasrabadhanee_Brail-Maithili (First Maithili Braille Book), (2009) Original (Maithili): Kurukshetram Antarmanak Devanagari Version, Tirhuta Version, Braille Version 1

११४६. Which point best matches the argument of “Introduction to Gajendra Thakur and Preeti Thakur”?

(A) They said this event was beyond my imagination

(B) The story is from today's Madhubani district, which in those days wasn't a district, but a subdivision, and its condition, to borrow a phrase, was 'a shivering city - Madhubani'

(C) Vibhakara sutau Vaidika Vishvasambhara, from Sakradhi - Harishvara ddau

(D) Dushan Panji- The Black Book (2023) Dushan Panji- The Black Book (Mithilakshar) 44

११४७. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) If it's stored in your file, you can take out a book and start reading whenever you feel like it, anywhere, anytime

(B) Rita's First Day at New School, (Children's Literature), (2022) 39

(C) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning?

(D) For many consecutive years before and after, this school used to compete with Watson High School, Madhubani; Zila School, Darbhanga; and M.L

११४८. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) Bal Mandli/ Kishor Jagat (Children's Drama, Short Stories, Poems etc.) (Children's Literature), (2009) 3

(B) Research-Essay-Criticism: The beginning of this part is done with the story 'Seet-Basant', based on a folk tale

(C) 3... (Translation - Children's Picture Story, Children's Literature) (1st Edition 2018, Revised Edition 2022) 6

(D) Munnaji: Finally, where do you see your contemporary creative people standing?

११४९. In “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is supported by the discussion of Dhangi Baat Banebaak Daam Agoobaar?

(A) Descriptions of Mithila's rivers - Kamala, Kosi, Balan, etc., have been done

(B) Dhangi Baat Banebaak Daam Agoobaar Pene Chhan (Rubai, Kata and Ghazal Collection), (2014) 29

(C) After Yahoo Geocities closed, in 2004, a blog was created by Thakur ji from the same name, and in January 2009, it was connected with Videha, where until now all the issues of Videha are published

(D) Arrangements for fish and rice, curd, sugar, rasgullas, and five baskets of mangoes were made

११५०. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) Maithili speakers residing on the western border of Bihar also speak Bhojpuri, and those in Patna-Ranchi-Gaya- Munger areas know Magahi, in addition to Hindi

(B) For publishing the unique work titled Genome Mapping, all those who helped him, including Panjiar Vidyanand Jha, are worthy of reverence

(C) Vidyapati's Purush Pariksha (Children's Literature), (2012) Translation (Maithili): 1

(D) My science fiction on time-space displacement, and articles on internet and management, how could a SWOT analysis for Maithili be written in Maithili?

११५१. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

(A) Gonu Jha Aaur Aan Maithili Chitrakatha - First Maithili Picture Story (Children's Literature), (2008) 2

(B) Baangak Bangaura (Children's Poetry Collection), (Children's Literature), (2012) 24

(C) Feeling anxious.“ ”Have to go for training tomorrow, right?

(D) Videha and Gajendra Dhanakar Thakur Gajendra Thakur is not Videha, nor was or is Videha Gajendra

११५२. What does this section most clearly suggest about Jagdish Prasad Mandal?

(A) Jagdish Prasad Mandal - A Biography (2013) Jagdish Prasad Mandal - A Biography (Hindi translation by Rameshwar Prasad Mandal) 27

(B) Through his continuous effort, at least one such person also got the main prize, otherwise, in that, the role of an activist of the International Maithili Parishad was also good

(C) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5

(D) But even after so much has happened, I will say that this is only the beginning

११५३. What does this section most clearly suggest about Mithila's Festivals?

(A) Actually, there were other bigger ponds - Samia-pond, Dakahi pond, but those were outside the village; like they were fenced off after being donated by the zamindars!

(B) There were no readers; those who spent money from their pockets were made controversial, those who were talented were discouraged, and those who knew tricks and manipulations moved ahead

(C) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking

(D) Mithila Ratna/ Mithila Painting/ Mithila's Festivals (Stories) and Mithila's Music (2009) 9

११५४. Why is the creator-couple aspect significant in this book?

(A) It treats the couple as fictional characters only

(B) It replaces literary criticism with astrology

(C) It argues that no women wrote in Maithili

(D) It presents Gajendra Thakur and Preeti Thakur as a rare husband-wife creative pair evaluated together

११५५. In “Contributor Introductions”, which statement is supported by the discussion of Saras'?

(A) That is, according to scriptural rules, the boy has the marital right to the girl

(B) During this struggle, she does not widen it only for herself, but indirectly shows the path of hope to every person who loses and gives up in the vicious cycle of the justice system

(C) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr

(D) But it is also necessary to keep in mind that an innocent child does not have any affection for complex literature

११५६. What does this section most clearly suggest about Contributor Introductions?

(A) If under an author's name there is one underline, that means one link has been given in it

(B) It is very possible that due to old age, Panjikar Modanand Jha missed writing this name while preparing the list for the author

(C) Writing a story is like making a small niche or window in this mountain or carving a small figure, whereas novel writing is the work of carving a cave or dome in this mountain

(D) There can be exceptions, but even those are not found in felicitation volumes

११५७. According to the section “Contributor Introductions”, which statement is accurate?

(A) Among other select artists of the village, Vishveshwar alias Bisai Jha from the same tola was a famous comedian and an extraordinary dholak and nagada player

(B) But if explored deeply in essence, at some level, almost all humans are similar

(C) But as said in the preface, this facility would not be available in print, so for this, we are apologizing to the readers of the print medium

(D) Taregan (Children's Inspirational Very Long Story Collection)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-25-9 35

११५८. In “Contributor Introductions”, which statement is supported by the discussion of Contributor Introductions?

(A) Other lexicons of this type, composed more or less based on the Amarakosha, include (reference Malhar Kulkarni - TDIL website): 1

(B) Dinabandhu Jha, and now significant works have come before us, such as the Kalyani Kosha by Pt

(C) cloves bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back

(D) A four-year-old child who does not even know letters can also understand the story through the medium of pictures

११५९. In “Contributor Introductions”, which statement is supported by the discussion of Contributing Author Introductions?

(A) If any of these Chhathis appears on the groom's paternal side, then there is no marital right between that groom and girl

(B) But in this lineage, names from 18- 20 generations prior to 'Narasimha' are also compiled in Panji books

(C) Contributing Author Introductions I am 'Anchinhaar' (unfamiliar), but the authors who have contributed to this book are not unfamiliar to the reader, so their special introduction has not been given

(D) This demarcation was made: north of the Vindhyachal mountains are Pancha Gauda and south of the Vindhyachal mountains are Pancha Dravida

११६०. What does this section most clearly suggest about Contributor Introductions?

(A) They made a circular hole about 1.5 angul within the left part of the leaf, passed a thin string or thick cotton thread through it, and tied a knot

(B) The writer of these lines was also among these new recruits

(C) But in whose name there are separate underlines, that means we have given more than one link in it

(D) Another reason for its decline was the end of the patronage of the Darbhanga Raj

११६१. According to the section “Contributor Introductions”, which statement is accurate?

(A) If at any place and in any other place, we people come to know that they are Maithil, the people's perspective becomes clear - we all are fish-eaters

(B) Otherwise, print readers can be happy thinking that when these links don't work, then print and links will all become equal

(C) The Devanand Panji is said to be still preserved by his descendant, the late Modanand Jha, Panjikar of Shivnagar (Purnia), in his family

(D) After all these reasons, comes the matter of price

११६२. Which section is associated with Ashish Anchinhaar?

(A) The Videha Digital Library: A Boon for People Fond of Reading and Studying

(B) Gajendra Thakur Giving a New Dimension to Maithili Web Journalism

(C) Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine

(D) Editor Introduction and Dedication

११६३. Which point best matches the argument of “Editor Introduction and Dedication”?

(A) Occasionally, some book is still given even now

(B) Author of a total of 8 books, including Maithili Ghazal's Grammar and History and History of Maithili Web Journalism, and editor of 4 books

(C) The notions that there are no readers in Maithili, no good writers, no young writers, no Maithil Brahmin-Karn Kayastha writers, no upper-caste writers at all-Videha broke all these notions

(D) For many consecutive years before and after, this school used to compete with Watson High School, Madhubani; Zila School, Darbhanga; and M.L

११६४. In “Editor Introduction and Dedication”, which statement is supported by the discussion of Maithili Ghazal?

(A) Yavato Parichay means the Utedh of 32 Muls, which is useful in checking rights

(B) By bringing out special issues on many such creators who could not get proper respect/prizes, Videha has done wonderful work

(C) After the death of Prabhas Kumar Chaudhary (22 February 1998), the magazine 'Sandhan' edited by story writer Ashok was published the same year as a special issue on him

(D) Munna Ji Editor's Introduction Founder and editor of the internet magazine (in blog form) “Anchinhaar Aakhar”, centered on Maithili Ghazal and Sher-o-Shayari

उत्तरमाला — अध्याय १ (उत्तर ओ व्याख्या / Answers & Explanations)

१. **(C) Editorial, blessings and Maithili firsts —** This contributor is linked with the section titled “Editorial, blessings and Maithili firsts”.

२. **(B) This is the first attempt to make it public since the beginning of the Panji —** The section frames Panji within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३. **(C) This book has been divided into three sections —** The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४. **(D) The imaginary pictures of some heroes separated from the mainstream of Mithila are created by her —** The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५. **(A) Please understand similarly for other grammatical rules** — The section frames Please within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६. **(B) But the government has all the information, so why would they do such a thing?** — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७. **(A) Gonu Jha and Other Maithili Picture Stories - Veena Thakur 3** — The section frames Gonu Jha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८. **(C) However, I believe that keeping inflections attached enhances beauty** — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९. **(A) Incidentally, readers should also know that in the same village as Gajendra Thakur ji, there was also a creative couple, Gopal Jha 'Gopesh' and Prabhavati Jha, much before his time** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०. **(B) Preeti Thakur's Gonu Jha and Other Maithili Picture Stories - Dr** — The section frames Preeti Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११. **(B) Now many people are found saying that the Panjikars do not cooperate in giving the Panji, which is perhaps a result of the work of the Genealogical Society** — The section frames Panji within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२. **(A) Wherever a link has been provided, there is extra space left between some words of that line** — The section frames Wherever within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३. **(D) From this perspective, Gajendra Thakur comes in the line of dedicated fighters for the language like Babu Bhola Lal Das, Prabodhanarayan Singh, Kanchinath Jha 'Kiran', Subhadra Jha, Babu Saheb Chaudhary, Pt** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४. **(D) Introduction to Gajendra Thakur and Preeti Thakur Like the branch of the Karmi tree, they spread, like the Puraina (water hyacinth/plant), they flourished** — The section frames Preeti Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५. **(B) Whatever the case, such a tendency is rare and the feminist discourse makers of Maithili should take cognizance of this fact** — The section frames Feminist Discourse within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१६. **(B) I had said that the work should be good, but no one does it** — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१७. **(A) Gajendra Thakur is the first Aroozi of Maithili (Aroozi means one who knows the prosody of ghazals and is its pioneer)** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१८. **(D) The Village Director Who Turned the Crank: K.N.T. - Siyaram Jha 'Saras' The first hour (of the day), Gauri was worshipped** — The section frames Crank within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१९. **(C) I will respectfully preserve their suggestions for another edition of this book and for other future editing work. बनहीमे म ुँगिया जनमम िल बनही लतरि िल हे** — The section frames Editing within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२०. **(A) And I have done the same for this book as well** — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२१. **(C) I also want to mention one thing that while typing an article or correcting a typed article, in haste, my own spelling and style creep in** — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२. **(C) Mithila Mihir and Videha Web Magazine - Laxman Jha 'Sagar' 13** — The section frames Videha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३. **(D) Incidentally, it is also appropriate to know that based on the 'book publication year', Preeti Thakur is a senior creator compared to Gajendra Thakur** — The section frames Preeti Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२४. **(B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”** — The section frames Research within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२५. **(C) In my preface or other compositions, you will find inflections attached, but different authors and publishers bring their own style** — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६. **(A) Preeti Thakur is the first creator of picture books in Maithili** — The section frames Preeti Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२७. **(D) There is no article by me on Gajendra Thakur ji in this collection, and it has been deliberately omitted** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८. **(A) The article by Siyaram Jha 'Saras' in this book evaluates Gajendra Thakur ji's father, Kripanand Thakur ji, from a social level** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९. **(D) For this reason, I have full faith that this book will also become a historical document for the readers** — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०. **(D) No work has been done yet on the Panjis of other castes** — The section frames Panjis of within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१. **(A) The Maithili Children's Poetry Stream - Professor Premshankar Singh 23** — The section frames Children's Poetry within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२. (C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili — The section frames Videha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३. (A) Details of how these two worked will also be found in the book — The section frames Details of within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४. (D) You can assess what my vision and insight as an editor are like by reading the preface and seeing the arrangement of the book "Swatantracheta Arvind Thakur: Vyaktitva- Krititva" edited and published by me in 2020 — The section frames Swatantracheta Arvind Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५. (C) A Glance at Both of Preeti Thakur's Picture Story Books - Dhirendra Kumar 6 — The section frames Preeti Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६. (B) Funds can be arranged, an attractive cover can be made by a good designer, a proofreader can standardize spellings and call it good language — The section frames Funds within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७. (D) The Panjikars might think that someone will come again and pay — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८. (C) Its detailed discussion is found in my ghazal collection "Kumari Ichchha" — The section frames Kumari Ichchha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९. (C) Gajendra Thakur and Preeti Thakur are both writers and also a husband-wife — The section frames Preeti Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०. (A) Anyway, the work that Gajendra Thakur has, and the extent of it, cannot be understood from just one edited book — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१. (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents) — The section frames Folk Songs within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२. (A) Gonu Jha and Other Maithili Picture Stories - Shiv Kumar Jha 'Tillu' 5 — The section frames Gonu Jha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३. (C) Since it is based on transliteration technology, it can at least be considered a symbol of interest and self-study — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४. (A) The Pioneer of Maithili Digital Journalism: Gajendra Thakur - Kirtinath Jha 3 — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५. (C) If due to my oversight, an article mentions only Gajendra ji's name, please read it as the trio of editors — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In

substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६. (C) If this causes any inconvenience to anyone, please consider it my oversight and forgive me — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७. (A) An essential piece of information for the reader is that due to a mistake of mine, in some places in this book, the period mark has been replaced by the English full stop — The section frames English within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८. (C) Thanks to Lakshman Jha 'Sagar' who suggested that print magazines should publish special issues on Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९. (B) When there's no vision, then an attractive cover and uniform spellings are of no use — The section frames When the within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५०. (A) This special issue was published in Videha issue 189, on 1st November 2015 — The section frames Videha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५१. (A) For this work, the two people from whom Gajendra ji received assistance are credited as editors in this work — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२. (C) The Internet Man of Maithili: Gajendra Thakur - Lal Dev Kamat 4 — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३. (D) Links have also been provided in some photos — The section frames Links within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४. (C) 'Gonu Jha and Other Maithili Picture Stories' and 'Maithili Picture Stories' - Dr — The section frames Gonu Jha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५५. (D) The common public cannot use the Panji archive in the Genealogical Society of Utah because the Genealogical Society took it by paying, and now its digital form is their property, which they use for their research — The section frames Panji within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६. (C) It is very possible that the use of these folk songs in places may not be liked by some progressive readers and scholars — The section frames Folk Songs within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७. (B) For this reason, it is possible that some lines of this book may not seem conventional to the reader — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५८. (C) The title of this book is taken from 'Barahmasa' (a traditional song about the twelve months) — The section frames Barahmasa within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९. **(A) This research was published in 2014, and on page 22, Anshuman ji has acknowledged Gajendra Thakur ji's aforementioned work** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०. **(D) Another advantage of this is that everyone has focused on the subject they have written about** — The section frames Another within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६१. **(C) An Interview with Preeti Thakur, the First Maithili Picture Story Writer He broke the mighty bow, O friends, let us go to the bridal chamber** — The section frames Preeti Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२. **(A) The screenshot of the comment is being given at the end** — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३. **(D) In 2002, she first translated the picture book "Chhot Aur Baigh" and in the year 2008, her original Maithili picture book "Gonu Jha Aan Maithili Chitrakatha" was published** — The section frames Gonu Jha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४. **(C) “Preeti Karan Setu Banhal” (A Bridge Built for the Sake of Love) [Focusing on the literary works of Gajendra Thakur and Preeti Thakur in the Maithili language.] © Preeti Thakur CONTENTS Today, all the blessed lords have arrived in Janakpur** — The section frames Preeti Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५. **(B) Updating and Digitizing the Panjis of All Castes of Mithila - Many Ojadhs have been digitized by Gajendra Thakur, but much still remains** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६. **(A) I am grateful to all the known and unknown lyricists whose lines have been used in this book** — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७. **(D) But this facility is not available in the printed book** — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८. **(D) The first blog focused on Maithili drama is “Videha Maithili Natya Utsav”, which has been around since August 2011 and was created by Gajendra Thakur** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९. **(B) In contrast, Gajendra Thakur, with his willpower and hard work, made a thing of Mithila accessible to the people of Mithila and the entire country at both digital and print levels** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७०. **(C) It is hopeful that in the future, someone will write about the language- related work done by Gajendra Thakur through the Internet** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७१. **(D) तोड़लगन धनुष कठोर हे पररछन चलू सखिया... (This section contains a critique of Gajendra Thakur's work)** — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭২. **(D) Gajendra Thakur and Preeti Thakur** — The editorial presents the volume as an evaluation of the husband-wife creator pair Gajendra Thakur and Preeti Thakur.

৭३. **(C) As a creator of illustrated stories and children’s literature** — The introductory discussion links Preeti Thakur especially with picture stories, children’s writing, illustration, and support behind Videha.

৭४. **(C) Nagendra Kumar Jha and Panjikar Vidyanand Jha** — The editorial says Nagendra Kumar Jha and Panjikar Vidyanand Jha helped convert important literary and archival ideas into reality.

৭५. **(B) It is divided into sections on Kripanand Thakur, Preeti Thakur, and Gajendra Thakur** — The editor explains that the book is arranged into three main sections: Kripanand Thakur, Preeti Thakur, and Gajendra Thakur.

৭६. **(C) A critical history of the entire Maithili literature** — The editor names a fuller critical history of Maithili literature as a work that would help complete the historical picture.

৭७. **(C) The first literary review blog in Maithili** — The front matter presents Samdiya as an early Maithili literary review blog created in 2004.

৭८. **(A) The first podcast site in Maithili** — The firsts-list describes Videha Radio as an early Maithili podcast initiative.

৭९. **(D) It is presented as the first Maithili presence on the internet** — The list of firsts identifies Bhalsarik Gaachh as a pioneering Maithili internet presence.

८०. **(D) The Village Director Who Turned the Crank: K.N.T** — This contributor is linked with the section titled “The Village Director Who Turned the Crank: K.N.T.”.

८१. **(B) Here, 'hau-rau-yau' was spoken, there, the advanced 'yau-yau-yau'** — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८२. **(A) In the silent camp, sitting worried and anxious was a descendant of a non-begging, boon-bearing hand, with papers and files spread all over the bed and table** — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८३. **(A) Is there any work with me at this hour?“ -”Sir, sir!** — The section frames Is the within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८४. **(C) In this same library room, between 1964 and 1970-72, there were also Gamaiya-Dakdar (who was only an expert compounder) from Bhavanipur village and electrician Aniruddha Babu (also from Bhavanipur), with the village's consent** — The section frames Gamaiya-Dakdar within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८५. **(B) And this moustached one who roams around with a pistol tucked in, he must have retired as a sepoy or havildar somewhere and is the G.M.'s bodyguard!** — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८६. **(C) On this occasion, it was decided to stage plays for two nights (probably in 61-62)** — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८७. **(A) Its project director would become more and more troubled** — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८८. (B) Is this job enough to make a living nowadays?“ That third visitor said, as if trying to reason. -”Listen, listen! — The section frames Listen within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८९. (B) Subsequently, with the relatives' consent, four or five junior members went to the courtyard to obtain the consent of the respected elder sister-in- law and receive the first donation/contribution — The section frames Subsequently within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९०. (C) Whereas, in Darbhanga and Madhubani, not even a road, park, bridge, or square has been named after a titan like Bhavanand Jha who brought a timeless creation like the Gandhi Setu to the ground, and also selflessly served, risking his life — The section frames Gandhi Setu within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९१. (A) A little away from this camp, there was a police post like a showpiece elephant tusk, where sometimes two constables with sticks would be present, and sometimes not even them! — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२. (A) Such were the President's Award-winning teachers in those days! — The section frames President's Award-winning within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९३. (D) It's not necessary to re-mention each of the above- mentioned seniors; in short, a kind of interim committee was formed by combining at least two, three, or four people from each tola, first during the Diwali-Chhath holidays — The section frames Diwali-Chhath within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४. (A) This biographical essay is an attempt to quell the turmoil of many such questions! — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५. (C) The condition of other castes - some Yadavs, Mallahs, Dhobis, Hajjams, Pathans, Rams, Mandals, Kamars, Sonars, etc. - was even worse! — The section frames Yadavs within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९६. (B) First, it was decided to seek the consent of Rambahadur ji's family members for this proposal — The section frames Rambahadur ji within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९७. (B) Around that time, from Kathna as well, one J.E. (name probably Vedanand Mishra, now late) qualified — The section frames Around within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९८. (D) He had a large moustache and a somewhat greyish tuft of hair — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९. (B) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir! — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१००. (D) Such things, truly, can sometimes be doubted! (Approximately) one night in 1980-81 — The section frames Approximately within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०१. (B) To its south, enclosing the Shiva temple, was the edge of the big pond — The section frames Shiva within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२. (B) Similarly, from Misr Toli, there was Raghuvansh ji, who, along with his rustic charm, also had the style and flair for singing film songs — The section frames Similarly within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३. (B) From the top brass downwards, then further down, then further down... going down to the lowest level, but no correct answer was found — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४. (D) The Library Episode: Now, the most important thing from a social perspective! — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५. (A) He had connections in all four tolas and his recommendations were highly respected — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६. (A) About 1300 books were collected through village support and about 1800 through government grants, totalling over 3100 (filling two almirahs) — The section frames About within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७. (C) This library was not established merely as a tribute to Rambahadur ji, but it was truly a medium of social change, and within about 4-5 years, many changes started becoming clearly visible — The section frames Rambahadur ji within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८. (A) In that godforsaken inspection building, there were only two nominal guards sitting outside, lost in their own world — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९. (A) Those whose households were already in trouble, how could the boys of such families even dream of school? — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०. (A) Why are you asking all this?“ -”Look, you probably get a salary of five-ten thousand — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११. (B) All these matches and the championship were held at the Tibdebal School ground in Jhanjharpur — The section frames Tibdebal School within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११२. (B) The foggy darkness from the Ganges side trying to engulf it! — The section frames Ganges within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३. (C) Temporary electricity poles with wires strung haphazardly, and small, dim yellow lights flickering in the quarters — The section frames Temporary within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४. (C) I remember, his father's protective shadow was lifted from his head early, but his elder brother, Late Nityanand ji, was not affected by that blindness or helplessness — The section frames Late Nityanand ji within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५. (D) Here, bread meant millet, khesari, rice, groundnuts, maize, etc., there, it was pure wheat's delicacy - whether eaten as rice or wheat! — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११६. (D) In these , this much is here right now — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११७. (B) Your name is Rameshwar Singh and your home is in Bihta, right?" Hearing his name and address, the one with the pistol immediately bowed his head and left the room — The section frames Rameshwar Singh and within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११८. (B) The ownership of that land was shared equally (eight annas each) between the village Parhak Patidar and Kachahri Tola — The section frames Parhak Patidar and Kachahri Tola within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११९. (B) The Drama Parishad Episode: In the sixth decade of the last century, some enthusiastic young and middle-aged artists from Mahath-Mahinathpur (both villages in one panchayat) had come together and run a Nautanki troupe for about 8-9 years — The section frames Mahath within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२०. (D) Ultimately, the provisional list of main characters they proposed was revised with the active involvement of two senior elders of the time, Shyam Babu (uncle of Indrakant ji) and Lal Babu (Kachahri Tola), who was a respected postmaster — The section frames Ultimately within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२१. (C) Assisted by him (from 1963 to 1970), the operational responsibility was continuously handled by yours truly, Saras ji (who, as a student of C.M — The section frames Assisted within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२२. (A) College in 1969-70, had received the title 'Saras' from Suman-Kiran- Madhup ji) — The section frames College within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२३. (D) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it — The section frames Prime Minister within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२४. (D) That ripple raised in the seventh decade can still be seen touching the shores up to the blessed Preeti Thakur — The section frames Preeti Thakur within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२५. (C) People from nearby villages - Kathia, Patti, Mahinathpur, Bharat-Gopalakha, etc. - would come in large numbers to see the play — The section frames People within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२६. (B) His relatives - Kamlu Babu, Gauri Babu (Master Saheb), and Radhakant Babu, despite being in mourning, gladly gave their consent! — The section frames Kamlu Babu within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२७. (C) Shree Chandranath Mishra 'Amar' (Sanskrit-Hindi teacher), teachers for all subjects were similarly one more excellent scholar than the other! — The section frames Shree Chandranath Mishra within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२८. (A) Next to the school was a Shiva temple, and in front, the village's lifeline - a big pond — The section frames Shiva within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१२९. (A) It's hard to say how the villages and society in our neighbourhood reacted to such an accidental incident, but how our village society reacted, I can still see before my eyes, but let's pause that story for a bit — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३०. (B) Education: Famine of Basic Facilities: The village had a Lower Primary School — The section frames Education within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३१. (B) These two used to cycle around all the neighbouring villages and became quite popular — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३२. (B) In the Raima team, 'Bodo' from Kathia-Patti was there, and from Mahath, Ramchandra Singh from Bharat (Centre Forward) was chosen as 'Bodo' — The section frames Mahath within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३३. (B) Go on, get out!...“ Saying this much, the Saheb started walking towards the phone placed on the table in the other corner of the room, but just then, a third person also entered the room. -”Sir, Sir! — The section frames Saying within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३४. (C) 95% of Brahmin families were dependent on farming, household, and livestock — The section frames Brahmin within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३५. (B) By that time, the respected elders - Sitaram Babu (Principal Assistant, District Board Madhubani) and Pt — The section frames Sitaram Babu within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३६. (C) Still sitting in his place, the Saheb opened one shutter of the window slightly and told the guard - Who is this at this hour? — The section frames Still within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३७. (A) I have seen with my own eyes that breaching the defence of these two Thakurjis (K.N.T./S.N.T.) was almost impossible for any strong team — The section frames Thakurjis within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३८. (D) And pushing aside the guard as if he were nothing, they pushed the slightly open door of the room and entered — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३९. (B) The good thing was that even when he wasn't there, or couldn't come during any holiday, Nityanand Thakur ji would take on the responsibility, and the work wouldn't get delayed — The section frames Nityanand Thakur ji within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४०. (B) Anyway, it was another matter that I was known throughout the village among all castes as a singer or a gentleman-honest student, and was respected accordingly. -"Yes, student — The section frames Anyway within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४१. (D) So, regarding education, it was an extraordinary problem in those days — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४२. (B) His stature didn't stoop as much as his long, curled, stiff moustache. -"Yes, so now you people also take this stuff and go tell your boss that this Pandit is not for sale, not even for twenty briefcases — The section frames Pandit within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४३. (B) Hardly had one put the receiver down when it would ring again… ring again — The section frames Hardly within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४४. (D) As far as I remember, in 1962, the library was registered and from the same year, government grants (for book purchase) started coming, and in 1963, a radio set, speaker, etc. were received from the Central Government — The section frames Central Government within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४५. (A) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४६. (B) During this period, the village had become divided into two factions, with the educated and Kolkata-going people on one side, and the former MLA - the village's powerful landlord - along with five to ten sycophants and lathials on the other — The section frames Kolkata-going within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४७. (C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision — The section frames Saheb within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४८. (A) Night had not progressed much by the clock, but in this area far from habitation on the Ganges bank, there was complete silence — The section frames Night within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४९. (A) The Setting and Environment: The story is from the sixth and seventh decades, of the last century — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५०. (C) Those who wanted a proper education, who wanted to do something special, would go to Jhanjharpur - Kejriwal High School or Saraswa High School, and if they were even more capable, then Madhubani or Darbhanga! — The section frames Jhanjharpur within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५१. **(D) Through this book, readers can recognize the ideals of all sections of their society** — The section frames Through within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५२. **(B) Best wishes to Preeti ji for such a beautiful book** — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३. **(D) They will add glory to the history of Maithili literature** — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५४. **(A) Now, only one expectation remains: to see a powerful female critic who remains just a critic, not defined by being a woman, devoid of prejudice, giving birth to good criticism** — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५५. **(D) I have one request to Preeti ji and Gajendra ji: the big legends about the Kosi river are prevalent in society, please encapsulate them in pictures as well** — The section frames Kosi River within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५६. **(C) Just as today's society is forgetting Akbar-Birbal, similarly Gonu Jha** — The section frames Gonu Jha within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७. **(B) Just as women are continuously advancing in every field of society, today's women are contributing invaluable to the development of Maithili and Mithila from their own levels** — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५८. **(D) I know there is no shortage of such scholarly female writers** — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५९. **(B) Preeti Thakur's Gonu Jha and Other Maithili Picture Stories Dr** — The section frames Preeti Thakur within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१६०. **(C) The mysterious character of the Kosi river, its marriage to Singheshwar Baba, etc., all sorts of tales** — The section frames Kosi River within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१६१. **(C) Some fortunate female writers do get some space, but not comprehensively** — The section frames Preeti Thakur's Gonu Jha and Other Maithili Picture Stories within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१६२. **(A) Shefalika Verma In every language, there are some creators, whether women or men, who, due to their extraordinary talent, stand out distinctly from the rest** — The section frames Shefalika Verma In within the larger topic of Preeti Thakur's Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१६३. **(C) Gonu Jha and Other Maithili Picture Stories** — This contributor is linked with the section titled “Gonu Jha and Other Maithili Picture Stories”.

१६४. (C) And the creator of this book, “Gonu Jha Aan Maithili Chitrakatha”, is also a woman — The section frames Gonu Jha within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१६५. (D) Therefore, a realistic depiction of time through art is essential, only then can art prove its relevance — The section frames Therefore within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१६६. (A) This is the reason why the creation and destruction of culture take time, whereas changes in civilization happen in a shorter period — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१६७. (A) Thus, the cycle of deed (kriti), nature (prakriti), and culture continues — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१६८. (C) After some time, they become the nature of society — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१६९. (C) Among the sixteen stories, the hero of nine stories is Gonu Jha, and the remaining feature Reshma Chudharmal, Naika-Banijara, Bhagata Jyoti Panjiyar, Mahua Ghatwarin, Raja Salhes, Chhechhan Maharaj, and Kalidasa — The section frames Gonu Jha within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१७०. (D) It can also be called a synonym for social practice — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१७१. (D) The artist Preeti Thakur ji has not only depicted this culture of Mithila through colors and lines but has doubled the beauty of her artwork by also portraying it through words — The section frames Preeti Thakur within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१७२. (A) There is an integral relationship between society and culture because the creation of culture is time-relative, just as good deeds are imitated in society — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१७३. (D) The artist, author Preeti Thakur ji, has created these picture stories through the medium of lines and colors — The section frames Preeti Thakur within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१७४. (C) Certainly, the treasure of Maithili literature has been enriched, this new style, new subject matter - in a word, the new style - is entirely praiseworthy — The section frames Certainly within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१७५. (C) Indeed, the fundamental inspiration of beauty is the origin of art and proof of aesthetic taste — The section frames Indeed within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१७६. (A) Art cannot remain detached from life because its foundation is human life — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१७७. (A) Indeed, literature cannot ignore the tendencies and purposes of an era — The section frames Indeed within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१७८. (A) Folk and cultural figures of Mithila such as Reshma Chuharmal and Raja Salhes — The section notes that the book includes figures drawn from Mithila's folk-cultural memory in addition to Gonu Jha.

१७९. (A) 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories' — This contributor is linked with the section titled "'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'".

१८०. (C) Young men, as soon as they get married, start speaking in Hindi with their wives — The section frames Young within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१८१. (C) Thakur's effort is praiseworthy, a courageous step, and a novel experiment — The section frames Thakur's within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१८२. (D) I have full faith that the above-mentioned two story collections will not only attract children but people from all sections of society will also have the desire to browse through them once — The section frames 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories' within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१८३. (A) After entering high school and college, students themselves read stories, understand them, appreciate their essence, and also narrate them to others at the right time — The section frames 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories' within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१८४. (A) Preeti Thakur's two illustrated story collections, 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Chitrakatha' — The section frames Preeti Thakur within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१८५. (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it — The section frames Presenting within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१८६. (A) The important stories collected in this collection are - Raja Salhes, Bodhi Kayastha, Dina Bhadri, Naika Banijara, Vidyapati's Age and Demise, etc — The section frames Raja Salhes within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१८७. (D) Preeti Thakur's above-mentioned books, my heart was filled with joy — The section frames Preeti Thakur within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१८८. (C) To such an extent that even teachers in the schools of Mithilanchal feel inferior while teaching in Maithili — The section frames Mithilanchal within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१८९. (B) Among those stories, the famous ones are stories of demons, stories of princes, stories from the Ramayana and Mahabharata, stories of Gonu Jha, etc — The section frames Gonu Jha within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१९०. (B) My best wishes are that the story writer continues to perfume the treasure of Maithili literature with such graceful, simple, and fluent compositions — The section frames 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories' within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१९१. (D) The tradition of telling and listening to tales and fables has been going on in Mithila since ancient times — The section frames 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories' within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१९२. (C) Gonu Jha and Other Maithili Picture Stories — This contributor is linked with the section titled “Gonu Jha and Other Maithili Picture Stories”.

१९३. (A) Some categories of composition were untouched in Maithili, a language of the premier language group — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१९४. (C) The creator is the famous Maithili litterateur Mrs — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१९५. (B) The illustration of such a universally discussed subject as Raja Salhes and the depiction of Kalidasa's connection with the traditions of Mithila seemed desirable — The section frames Raja Salhes within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१९६. (D) Usha Kiran Khan's 'Bhuskaulwala' was published earlier — The section frames Usha Kiran Khan's within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१९७. (D) I was surprised and amazed: how did a woman from our society get focused on this new subject? — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१९८. (D) In 2009, the first play in Maithili by a female creator was written — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१९९. (B) The first picture story compiled in this book discusses Gonu Jha's intellectual encounter with Mother Durga — The section frames Gonu Jha within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२००. (D) Gonu was a court jester, but not one who only glorified others — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२०१. (D) The viewpoint of trampling love under the caste system of society is broken in this picture story — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२०२. (B) It is unfortunate that Gonu was Maithili; if he had been from England or any other Western country, he would not have been compared to Birbal, but Birbal would have been compared to him — The section frames England within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२०३. (A) This book has been awarded the newly created Bal Sahitya Puraskar by the Sahitya Akademi — The section frames Bal Sahitya Puraskar within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२०४. (A) He had no parallel in astonishing others with his intellect and cleverness — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२०५. (A) A Glance at Both of Preeti Thakur's Picture Story Books — This contributor is linked with the section titled “A Glance at Both of Preeti Thakur's Picture Story Books”.

२०६. (C) Today, Ayurveda, Unani, Homeopathy, and many other knowledge systems dedicated to knowledge are preserved in books — The section frames Today within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२०७. (B) And in 'Maithili Chitrakatha' are: Moti Dai, Raja Salhes, Bodhi-Kayastha, Bahura Godhin Natua Dayal, Amta Gharen, Dina Bhadri, Jhalim Singh, Naika Banijara, Raghuni Marrar, Vidyapati Ki Aayu Avasan — The section frames Raja Salhes within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२०८. (A) This work by Preeti ji is commendable for children's literature — The section frames Children's Literature within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२०९. (C) In my view, Preeti Thakur's compositions in the picture story genre, 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Lokkatha', are successful compositions — The section frames Preeti Thakur within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२१०. (D) Along with this, I hope that she will continue to do this kind of work in the future as well — The section frames Along within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२११. (D) The pictures in the discussed book are cultured — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२१२. (B) The lack of children's literature in our Maithili had not been given any attention by big scholars, especially of this kind — The section frames Children's Literature within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२१३. (D) With the change of time, people's tastes and cultural practices also change — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२१४. (C) All stories are associated with the land of Mithila and have been preserved in people's mouths till now — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२१५. (A) The book is attractive, interesting, and impresses the child's mind — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२१६. (A) A Look at Preeti Thakur's Both Picture Story Books Dharendra Kumar The first picture story published in Maithili literature was encountered through Umesh ji — The section frames Preeti Thakur within the larger topic of A

Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२१७. (D) If they were not preserved in books, the next generation would remain ignorant of these systems — The section frames If the within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२१८. (C) Beautiful Picture Stories for Children — This contributor is linked with the section titled “Beautiful Picture Stories for Children”.

२१९. (A) Among them, Raja Salhes, Bodhi Kayastha, Dina- Bhadri, Naika-Banijara, Vidyapati's Age and Demise are prominent — The section frames Naika-Banijara within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२०. (A) Certainly, its lack was felt in Maithili literature for a long time — The section frames Certainly within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२१. (C) Today, along with Dharmaraj, Jyoti Panjiyar is also worshipped — The section frames Today within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२२. (D) Preeti Thakur's two picture storybooks (first 'Gonu Jha Aan Maithili Chitrakatha', second 'Maithili Chitrakatha') were published for the first time in Maithili literature by Shruti Publication, New Delhi — The section frames Preeti Thakur within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२३. (D) By placing her picture stories before the Maithil society, Mrs — The section frames Maithil within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२४. (C) Through the medium of picture stories, Preeti ji has given story form to the almost extinct subjects of Mithila and brought them to life — The section frames Through the within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२५. (A) Similarly, other stories that Preeti ji has illustrated and placed before us — The section frames Similarly within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२६. (D) Jyoti Panjiyar, a devotee of Dharmaraj, after twelve years of penance, returned home wandering with a golden body — The section frames Jyoti Panjiyar within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२७. (C) Mithila has always been indicative of liberality, but some people have promoted and continue to promote commercial and casteist thinking in between — The section frames Beautiful Picture Stories for Children within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२८. (B) That is, in love, caste and creed have nothing to do with it; love is just love — The section frames Beautiful Picture Stories for Children within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२२९. (D) Which were once common, now were becoming almost extinct, she reintroduced them — The section frames Which within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३०. (D) For the coming generations, such compositions will prove not only entertaining but also inspiring — The section frames Beautiful Picture Stories for Children within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३१. (A) The depiction of the washerman community's devotion in the Moti Dai story, and the explanation of the Dhudhvanshi community's feelings in Raja Salhes — The section frames Raja Salhes within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३२. (C) There was a pang shaking the inner self: what next? — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३३. (D) If I, an adult, don't understand the compositions written in the excellent language of great authors or poets, how will my sons and daughters understand them? — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३४. (D) The child lacks awareness because children's literature hasn't been written in Maithili — The section frames Children's Literature within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३५. (A) It used to pain me too because my maternal home is in Begusarai district — The section frames Begusarai within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३६. (C) With a new form, novel thinking, and a positive outlook — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३७. (B) In the midst of this, 'Videha-Sadeha' made its entrance in Maithili — The section frames Videha within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३८. (D) This book is relevant for inspiring the present generation and for awakening affection for Maithili in the next generation — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२३९. (C) Many of us were happy that our language was given legal existence — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२४०. (A) If I ask any parent why they don't speak with their children in their own dialect, the answer is that when the child goes to school, they won't understand Hindi and English, so they are being taught from now — The section frames Hindi and English within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२४१. (D) I express my thanks, hoping that she will continue to do so in the future — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२४२. (A) We were not seeing a bright future for our language — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२४३. (A) Folk Deities of Mithila — This contributor is linked with the section titled “Folk Deities of Mithila”.

२४४. (B) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking — The section frames Folk Deities of Mithila within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२४५. (C) Therefore, discussion of such festivals is necessary for the modern generation — The section frames Therefore within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२४६. (C) Along with this, it is also necessary to know where Preeti ji stands after comparison with other language groups — The section frames Along within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२४७. (A) Because this is not a computer game, but a pictorial style of child awakening born from the mind, created by the author free from the fear of criticism, only for children — The section frames Because within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२४८. (B) By including this story in this book, Preeti ji did not do any new creative work, but inadvertently, she definitely acquainted the new generation with their culture — The section frames Folk Deities of Mithila within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२४९. (B) When there is discussion, it is possible that the inspiration to stay connected with this kind of culture may awaken in migrant children — The section frames When the within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२५०. (A) Her third book, 'Folk Deities of Mithila', was published in 2010 courtesy of Shruti Publication — The section frames Folk Deities within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२५१. (A) How much effort and time must have gone into preparing pictures for stories like Moti Sayar, Lalbaba Baba, Gareeban Baba, Bihula, Sita and the Parrot, Ayachi Mishra, Pakshadhar Mishra, and Ugna, only the author can tell — The section frames Moti Sayar within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२५२. (D) It is a proven truth that literature enthusiasts may not consider this book a creative story because its stories are not based on new imagination but are replicas of traditional style and narrative — The section frames Folk Deities of Mithila within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२५३. (B) Through this, criticism of the creator is also possible — The section frames Through within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२५४. (D) Even if this view is considered relevant, Preeti ji is incomparable because before her, this kind of children's prose in a pictorial and rhythmic style had not been written in Maithili — The section frames Folk Deities of Mithila within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२५५. (A) Literary development is possible only when the long-term potential of the language is reflected — The section frames Literary within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२५६. (C) The Early History of Maithili Picture Stories (From 2002 to 2016) — This contributor is linked with the section titled “The Early History of Maithili Picture Stories (From 2002 to 2016)”.

२५७. (C) In Videha's 32nd issue, 15 April 2009, Devanshu Vats's Maithili picture story series began, which later also came in the form of an independent book — The section frames Videha within the larger topic of The Early History of

Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२५८. (C) In Maithili, picture stories arrived through translation, and after that, original Maithili picture stories were also printed — The section frames Maithili Picture Stories within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२५९. (A) This Copyright law also punishes those people who steal material from others' books and write it in their own name — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६०. (C) Even today, China and Japan have pictographic scripts — The section frames China and Japan within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६१. (C) Earlier, pictures of various moods were made, and people, seeing that situation, would make their own interpretations — The section frames Earlier within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६२. (B) Then, during British rule, when newspapers became prevalent, political-social cartoons began — The section frames British within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६३. (C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals' — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६४. (C) In February 2016, a children's magazine named 'Nena Bhutka' started under the editorship of Devanshu Vats, and picture stories were also published in it — The section frames Nena Bhutka' within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६५. (D) Under the current Indian Copyright Act, the rights to publication and royalties remain with the author's successor for 60 years after the author's death, and after 60 years, anyone can reprint it, but the author's name remains the same — The section frames Under the within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६६. (A) Once again, the Bengali language led in this genre, and picture stories were written by Narayan Debnath in 1960 — The section frames Bengali within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६७. (B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article "A Panoramic View of Maithili Children's Literature" — The section frames Children's Literature within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६८. (A) Webcomic means picture stories published on the internet (not in print), and this is the time of the "dawn of Maithili picture stories" — The section frames Maithili Picture Stories within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६९. (A) Well, this information is not final from my side; if anyone has an example of a picture story in an old Maithili magazine, please provide the information with logic — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२७०. (C) The early picture stories were translations, which started in the 1950s — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२७१. (A) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher — The section frames Under within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२७२. (D) Later, these cartoons also came to magazines and continued to expand — The section frames Later within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२७३. (A) The Millennium Year (2000 AD) was the time when webcomics gained a foothold — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२७४. (D) When any author writes their book or composition, they automatically get its Copyright — The section frames Copyright within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२७५. (C) The picture stories that the Maithil people know are those in the Hindi language, including ones like 'Hum Bhi Hain' — The section frames Maithil within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२७६. (C) Interview with Preeti Thakur, the First Maithili Picture Story Writer — This contributor is linked with the section titled “Interview with Preeti Thakur, the First Maithili Picture Story Writer”.

२७७. (D) Comics are like short stories, and graphic novels are like novels — The section frames Comics within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२७८. (D) How did you think that there should be comics in Maithili, and what difficulties did you face in the beginning? — The section frames Interview with Preeti Thakur, the First Maithili Picture Story Writer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२७९. (A) Answer - Nowadays, reading itself is considered good, both print and e-books — The section frames Answer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८०. (C) Both my son (Om) and daughter (Aastha) used to read Twinkle as well — The section frames Aastha within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८१. (A) What are the advantages and disadvantages of being a couple who are both creators? — The section frames Interview with Preeti Thakur, the First Maithili Picture Story Writer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८२. (C) Answer - Yes, I used to read Nandan, the picture series in Parag, as well as Amar Chitra Katha, etc — The section frames Answer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८३. (A) If a child reads a book, whether it is a print book or on a computer/Kindle, people are happy about it — The section frames Kindle within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८४. (D) Answer - It should be something children like, the pictures, and also the language — The section frames Answer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८५. (C) Graphic novels are read by both children and adults — The section frames Graphic within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८६. (D) In such a situation, what is the market and significance of the comics genre? — The section frames Interview with Preeti Thakur, the First Maithili Picture Story Writer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८७. (D) We all remain busy in our own work, both of us, son, daughter — The section frames Interview with Preeti Thakur, the First Maithili Picture Story Writer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८८. (A) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics? — The section frames Interview with Preeti Thakur, the First Maithili Picture Story Writer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८९. (B) The Videha Digital Library: A Boon for People Fond of Reading and Studying — This contributor is linked with the section titled “The Videha Digital Library: A Boon for People Fond of Reading and Studying”.

२९०. (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available — The section frames Gajendra Thakur within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९१. (D) Almost all the special issues focused on creators have now come out as print- on-demand books — The section frames Special Issues within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९२. (B) The tongue gets taste and it's also beneficial for the body — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९३. (A) People will interpret it according to their own thinking — The section frames People within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९४. (D) Opening the Videha site and browsing for books does take some time, certainly — The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९५. (D) Yes, miserliness could be one reason, no doubt about that — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the

selected statement; the remaining options draw from other parts of the volume.

२९६. **(A) Buying two books for five hundred rupees, or instead, isn't it better to buy two kilos of fish or fifty rasgullas and satisfy the soul? —** The section frames Buying within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९७. **(A) I can't handle this thankless task." Many people are troubled by termites —** The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९८. **(B) On the Videha site, along with Maithili, a collection of English books is also available —** The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९९. **(D) Keep increasing your digital book collection, without any cost —** The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३००. **(B) Another very important book is 'AN INTRODUCTION TO THE MAITHILI LANGUAGE OF NORTH BIHAR' by linguist George Grierson —** The section frames Another within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०१. **(A) It was a very good decision by the Videha team —** The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०२. **(B) Isn't it necessary for the present youth and future generations to understand and comprehend the age-old traditional, cultural characteristics, and historical heritage of our Mithila? —** The section frames Isn't within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०३. **(C) In such a situation, Maithil people definitely get thoughtful —** The section frames Maithil within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०४. **(C) For me, the Videha site is truly like a blessing —** The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०५. **(B) If there is any kind of curiosity related to Maithili language and literature, related to the history of Mithila, related to Maithili grammar, script, dictionary, then undoubtedly the books available in the “Videha Archive” will be helpful —** The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०६. **(B) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine —** The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०७. **(C) No need to spend money, and just browse for books on your preferred subject or genre on the Videha site —** The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०८. (D) There are more authors and fewer readers in Maithil society — The section frames Maithil within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०९. (C) One flaw that I noticed on the Videha site needs correction — The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१०. (A) Another major reason is the rapid increase in the number of authors now — The section frames Another within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३११. (D) The first problem is the lack of space to keep books — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१२. (C) Many times it happens that people buy a book based on its genre, title, or the author's name, but while reading it halfway, they realize that there's nothing particularly special inside the book — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१३. (C) Such a good magazine, full of quality articles, with topics that compel you to read — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१४. (C) That all this kind of work has been done under the Maithili language, many people probably don't even know — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१५. (D) Especially people nearing their fifties or sixties, who feel they are moving towards the final stage of life, hesitate to accumulate many books — The section frames Especially within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१६. (D) However, the arrival of new authors in the literary world is a matter of happiness — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१७. (A) It is in two parts, the first - Grammar, the second - Chrestomathy & Vocabulary — The section frames Grammar within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१८. (A) The hobby of building a book collection is a troublesome one — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१९. (D) Articles in all three languages - Hindi, English, and Maithili - one after the other — The section frames Articles within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२०. (B) As far as I know, over 1500 books and magazines have been made available on the Videha site so far — The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२१. (B) Not being in order causes inconvenience to the reader — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२२. (C) It seems the hobby of writing is outweighing the hobby of reading — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२३. (C) It provides free digital access to books, archives, research material, and magazines — Kalpana Jha's article values the library as a freely accessible digital collection useful for readers and researchers.

३२४. (A) The Founder of Maithili Digital Journalism: Gajendra Thakur — This contributor is linked with the section titled "The Founder of Maithili Digital Journalism: Gajendra Thakur".

३२५. (A) This was entirely new and the first in Maithili — The section frames The Founder of Maithili Digital Journalism within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२६. (D) Nevertheless, even now there is a lack of diversity in the writings — The section frames Nevertheless within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२७. (C) I wish Shri Gajendra Thakur and 'Videha' continued progressive success — The section frames Gajendra Thakur within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२८. (B) The second problem was and is of acceptance: many have had to hear, 'What nonsense are you writing!' Even if it was due to quality, it was rejected because of predetermined standards — The section frames The Founder of Maithili Digital Journalism within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२९. (C) The editorial board of 'Videha' is worthy of congratulations for this — The section frames Videha within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३०. (C) This is the biggest achievement of its editor, Gajendra Thakur, and his team — The section frames Gajendra Thakur within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३१. (C) As a result, the work was either lost or decayed — The section frames The Founder of Maithili Digital Journalism within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३२. (A) The creators themselves could not arrange the funds — The section frames The Founder of Maithili Digital Journalism within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३३. (C) Initially, in terms of quality and diversity of articles, 'Videha' certainly had its shortcomings, but expecting a newly born magazine to be perfect in every way is inconsistent — The section frames Videha within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३४. (D) Nevertheless, even before the unprecedented revolution of Android mobile phones and social media began, Gajendra Thakur appeared in Maithili with the fortnightly e-magazine 'Videha' — The section frames Gajendra Thakur within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३५. (C) Because the availability of books in Maithili is a major problem; even if one wishes to buy, books are not available — The section frames Because the within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३६. (B) The Founder of Maithili Digital Journalism: Gajendra Thakur Kirtinath Jha Creative writers or researchers in the scientific and artistic fields face two types of obstacles in publishing their works: money and acceptance — The section frames Gajendra Thakur within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३७. (D) Because Videha opened a digital platform for Maithili writing and publication — The article argues that Videha created a new digital publication space for Maithili writers, including those outside the mainstream.

३३८. (A) The Internet Man of Maithili: Gajendra Thakur — This contributor is linked with the section titled “The Internet Man of Maithili: Gajendra Thakur”.

३३९. (B) This process requests the creators to fulfill the approved guidelines of their control — The section frames The Internet Man of Maithili within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४०. (D) It is a matter of great astonishment that when someone starts a task, they develop the mentality that they were the first to start this work — The section frames The Internet Man of Maithili within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४१. (B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering — The section frames Research within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४२. (D) After being rejected in January 2008, Gajendra Thakur requested again and expected cooperation from his team to complete the translation work — The section frames Gajendra Thakur within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४३. (B) News media is that element of mass communication through which the general public focuses on news and public relations — The section frames The Internet Man of Maithili within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४४. (C) This appeal was published in Videha issue 3, 1 February — The section frames Videha within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४५. (D) Before October 2014, by September, despite fewer Maithili translations, the Maithili page reached the Wikimedia announcement stage through the successful efforts of Gajendra ji and Rajesh Ranjan ji — The section frames September within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४६. (D) Those who cannot control the greed to be first and boast, they must provide proof — The section frames The Internet Man of Maithili within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४७. (D) Gajendra ji has many achievements, a detailed description of which is not possible in this short article — The section frames The Internet Man of Maithili within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४८. (B) If approval is considered the start, then it is even more necessary that the work done before approval should be made public — The section frames The Internet Man of Maithili within the larger topic of The Internet Man of Maithili:

Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४९. **(D) Simple electronic and digital electronic are two types —** The section frames Simple within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५०. **(A) But modern historians keep exposing such tendencies of Maithils from time to time —** The section frames Maithils within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५१. **(B) Gajendra Thakur's Contribution to Panji Literature —** This contributor is linked with the section titled “Gajendra Thakur's Contribution to Panji Literature”.

३५२. **(B) Hence, it can be said that the name “Aryabhatt” in Genome Mapping is a wrong reading —** The section frames Aryabhatt within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५३. **(C) Since Vidyanand Jha of Genome Mapping provided this compilation for Yognath Jha, it can be said that in this book (Panji Prabandh, Part-2), Rajeshwar for Rameshwar and Satlakh for Salakhan might be printing errors or editorial errors —** The section frames Panji within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५४. **(B) The name at the fourth position in the above list is Trilocan, for which the name in Genome Mapping (at the fifth position) is Sulocan (Sunayan) —** The section frames Trilocan within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५५. **(B) Similarly, Parameshwar Jha and Genome Mapping mention the name Salakhan, but it is not in Kumar Vanshavali —** The section frames Similarly within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५६. **(C) His contribution in the field of Panji is also commendable —** The section frames Panji within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५७. **(B) Corrections were made by hand in the relevant chapter and page (1.11) of the book, but in the introduction (p —** The section frames Corrections within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५८. **(A) Therefore, considering this point, if the name Uday Bhatt is added at the third position in the first list, then the order and number of names in the first and third lists become identical —** The section frames Therefore within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५९. **(C) What Yognath Jha ji did is a matter of copyright infringement, wherein he published a book edited by someone else under his own name —** The section frames What Yognath Jha ji within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६०. **(D) One was written by Mangrauni's Panjikar Purushottam Jha (1719 AD) and is known as 'Purushottam Panji' —** The section frames Panji within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६१. **(D) In Genome Mapping, possibly 'Vidhujati' was misprinted as 'Vighujati' due to typographical negligence.[3] Anyway, in the original Devanand Panji, the name was probably Vishnujati or Vidhujati —** The section frames Panji within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६२. (A) Upendra Thakur mentions the names of Kameshwar's brothers based on Parameshwar Jha's 'Mithilatattva Vimarsha'.[8] Therefore, the name Harshan is found in the list of Mithilatattva Vimarsha and the Kumar Vanshavali — The section frames Upendra Thakur within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६३. (D) There are differences in names and their numbers in these three — The section frames Gajendra Thakur's Contribution to Panji Literature within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६४. (D) Researchers on the Mandar lineage will determine how reliable the following list is: | Sr — The section frames Researchers within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६५. (B) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion — The section frames Mul within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६६. (A) Therefore, for an individual up to seven or eight generations earlier, a separate identity based on their residential village name was created under the associated gotra, and that village was called their 'Mul' (root) — The section frames Gotra within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६७. (A) The present author has noticed some factual errors in Genome Mapping, which have historical significance — The section frames Genome Mapping within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६८. (A) Govind Jha's list can be called erroneous and incomplete in light of the other two lists, some points need consideration — The section frames Govind Jha's within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६९. (B) The second, known as 'Devānand Panji', is famous by the name of Kakraur's Panjikar Chhoti Jha — The section frames Panji within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७०. (C) After the fall of the Karnata dynasty in Mithila, Rajpandit Kameshwar Thakur of the Khuaraade Jagatpur Mul became king — The section frames Mul within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७१. (D) He himself belongs to the Mandar lineage, so this list might have been traditionally preserved in his family — The section frames Mandar within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७२. (A) This important Devanand Panji was published by Gajendra Thakur along with two other scholars, Nagendra Kumar Jha and Panjikar Vidyanand Jha, in 2009 AD under the title “Genome Mapping (450 AD to 2009 AD) - Mithila Ka Panji Prabandh” — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७३. (C) So, the number twelve is either erroneous or a printing mistake — The section frames Gajendra Thakur's Contribution to Panji Literature within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७४. (A) References: 1) Binyanand Jha, Mithila Ki Saraswat Sushma, Delhi (2007 AD), p — The section frames References within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७५. (A) The names of the sons of Shivai from his first wife were Kumar Prabhakar, Kumar Shrikar, Kumar Sudhakar, and Ravidatta — The section frames Shivai within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७६. (B) According to the present author, the name Sripujati (serial no — The section frames Sripujati within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७७. (D) In describing the genealogy, each page has two columns; the left column is in Tirhuta and the right column is its Devanagari transliteration — The section frames Tirhuta and the within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७८. (C) Gajendra Thakur's Contribution to Panji Literature Binayanand Jha Gajendra Thakur's contribution to the language, literature, and cultural field of Mithila is significant — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३७९. (D) For example, both names Trilocan and Sulocan are present there — The section frames Trilocan and Sulocan within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८०. (C) According to the present author, this compilation likely occurred between 1309 AD and 1324 AD — The section frames AD and within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८१. (D) 242), the genealogy (Utedh) was provided by Vidyanand Jha — The section frames Utedh within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८२. (B) Possibly, in Devanand Panji, the name was Harishwar for Harshan (Harishan, or Harishen) — The section frames Panji within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८३. (A) Govind Jha, Atitalok, Akhiyasal Publication, Lalganj, Madhubani, Patna, 2005 AD, p — The section frames Govind Jha within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८४. (C) 51 3) For Yognath Jha 'Sindhu' edited Panji Prabandh, Part-1 (Ankit Prakashan, Darbhanga, 2010 AD, p — The section frames Panji within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८५. (A) Despite such an important publication, the general public is generally deprived of benefiting from it — The section frames Despite within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८६. (C) It is very likely that the makers of the first and third lists made an error in writing or reading one name, causing the other to be omitted — The section frames Gajendra Thakur's Contribution to Panji Literature within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८७. (A) What is Panji-Prabandha? — This contributor is linked with the section titled “What is Panji-Prabandha?”.

३८८. (C) Later, with the advent of the Puranic age, the Brahmin society of India was divided into ten different classes based on different regions: 1 — The section frames Later within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८९. (A) Katyayan The remaining thirteen gotras are as follows: 1 — The section frames Katyayan The within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९०. (A) Due to the lack of knowledge of this script, support for the preservation of these books was decreasing, so transcribing the Panji written in Tirhuta and transliterating it into Devanagari was necessary — The section frames Panji within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९१. (C) Gunakar Jha was appointed for Maithil Brahmins, Shankar Dutt for Karna Kayasthas, and Vijay Dutt for Kshatriyas — The section frames Gunakar Jha within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९२. (A) Jatukarna Among Karna-Kayasthas, there is one gotra, 'Kashyap' — The section frames Gotra within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९३. (C) There are some differences in the rituals and procedures for various sacraments like Upanayana (sacred thread ceremony), marriage, etc., between these two types of Brahmins — The section frames Upanayana within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९४. (A) Maharashtriya Maithil Brahmins are primarily followers of two Vedas: 1 — The section frames Maharashtriya Maithil Brahmins within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९५. (B) Whatever has been learned from this book so far, I am sharing — The section frames Whatever within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९६. (A) Brahmins, Kayasthas, and Kshatriyas were all equally included in their respective Panjis — The section frames Brahmins within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९७. (A) Change: During the time of Maharaja Madhav Singh, Shakha Panji began, and divisions like Shrotriya etc. occurred — The section frames Panji within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९८. (C) Patra Panji mentions the original village (Mulgram); this has been in practice for about 500 years — The section frames Panji within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९९. (B) There are twenty gotras among Maithil Brahmins, with the majority of people belonging mainly to the following seven gotras: 1 — The section frames Maithil Brahmins within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४००. (D) Brahmins and Maithil Brahmins: The division of Brahmins in India first occurred based on the Vedas, such as Samvedi, Yajurvedi, etc — The section frames Brahmins and Maithil Brahmins within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०१. (C) Earlier, everyone used to keep their own records of their ancestors and marital relations — The section frames Earlier within the larger topic of What is Panji-Prabandha?. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०२. (C) Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture — This contributor is linked with the section titled “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”.

४०३. (B) Since the authentic transliteration of the book is in Devanagari, it acts like a life-giving herb for ignorant readers like us — The section frames Devanagari within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०४. (A) There are many instances of this type - for example, the marriage of the daughter of Bhim, granddaughter of Madhav from Budhwal Mul, due to which many families are affected — The section frames Mul within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०५. (D) Based on this kind of information, the period of various scholar Brahmins can also be determined — The section frames Based within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०६. (B) From this collection, the introductions of various branches of the same family settled in different villages were brought together — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०७. (C) The girl's maternal grandfather's great-great- grandfather - Ninth Chhathi 10 — The section frames Ninth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०८. (B) Based on this, the Tirhuta script can be widely promoted and propagated; Maithili can get a place in UNESCO's list of rare intangible languages — The section frames Tirhuta Script within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०९. (A) Any girl or boy is in the sixth position from their 16 ancestors (combining paternal and maternal lines) - these are called Chhathi (the sixth ones) — The section frames Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१०. (A) He was possibly the son of Shri Mahesh Thakur of the Barber caste of Bisphi village — The section frames Shri Mahesh Thakur of the within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४११. (D) In “Vachaspatya” Kosha, eleven meanings are given for Gotra - mountain, name, knowledge, forest, field, Kshatra, group, wealth, path, increase, and lineage of sages — The section frames Gotra within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१२. (B) Patra: Patra Panji has been in practice for about 500 years — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१३. (D) How to correct the Panji, what its form should be in the present time, and solutions to various curiosities are possible through research on many Panji books and manuscripts — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१४. (C) The use of Gotra in the sense of lineage or family first occurs in the Chhandogya Upanishad — The section frames Gotra within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१५. (B) Asvajanyapatra means a certificate given by the Panjikar that the groom and bride are not Svajana — The section frames Panjikar within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१६. (C) Pravar - Mention of Pravar is found in the Vedic era in the Ishtis named Darsha and Paurnamasa — The section frames Pravar within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१७. (C) In total, there are Gotras among Maithil Brahmins — The section frames Gotras within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१८. (C) In the later period, the Khanam branch of the Phanandah Mul came to be counted among the so-called high lineages as the 35th Mul — The section frames Mul within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१९. (A) In Mithila, it has a uniform pattern, a separate script for writing (Tirhuta script), and at least 10 types of information about the boy or girl's side are available — The section frames Tirhuta Script within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२०. (D) If ever in any era a storm of casteism arose here, the sentiment of hatred did not find a place here — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२१. (B) Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchapravar — The section frames Among Maithil Brahmins within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२२. (B) Utedh: From Utedh Panji, knowledge of the termination of sapinda (same lineage) relations is obtained - mention of six ancestors is found — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२३. (D) Seven Gotras are well-organized, well- known, and in majority — The section frames Seven Gotras within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२४. (A) Introductions of Brahmins from 167 Muls are found in Mithila — The section frames Introductions of Brahmins within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२५. (C) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere — The section frames Written within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२६. (C) The girl's maternal grandfather's great- maternal grandfather - Eleventh Chhathi 12 — The section frames Eleventh Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२७. (A) No Chhathi has special privileges from the words of scripture — The section frames No Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२८. (A) **For the sake of practice, parrot-like repetition began** — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२९. (C) **Gangesha Upadhyaya - Chhadan Chhadan, Udayanacharya - Nanaotivar Nanaoti (Karian, Samastipur), Mahesh Thakur's maternal side Rud Jha in Kashyap Gotri Sakradhi Mul** — The section frames Mul within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३०. (A) **In my opinion, no kind of criticism or review can be written on this work, at least I am not qualified to write a review of it** — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३१. (C) **One such tradition has been the Panji Prabandh, which when started included Brahmin, Karna Kayastha, and Kshatriya societies, but in the present time, it has survived only among Brahmins and Karna Kayasthas** — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३२. (B) **There are some people who are very afraid of Dushan Panji, its discussion, and research** — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३३. (A) **There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya)** — The section frames Smritis within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३४. (C) **Asvajanyapatra: It is said in the Smritis that those with whom one does not have the right to marry are called Svajana** — The section frames Asvajanyapatra within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३५. (C) **However, after Harisinghdev, it gained the status of a state record** — The section frames Harisinghdev within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३६. (B) **In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed** — The section frames Bidapat Nach within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३७. (A) **The link with the ancient Panji would be broken** — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३८. (A) **Currently, according to Dharmashastra, there is a single system for Shrotriya-Yogya-Panjibaddha and so-called Jaebar, nothing different** — The section frames Currently within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३९. (A) **If they are not careful, then in time society should be informed of this situation, and society will prepare new individuals to carry out the responsibility** — The section frames If the within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४०. **(D) The giver of the 'Asvajana Patra' was called Panjikar** — The section frames Panjikar within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४१. **(A) Later, Pravar was also called 'Arsheya' - meaning related to the Rishi (Rigveda 9/97/51)** — The section frames Later within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४२. **(C) Bharadwaj - Ekahara, Vilvapanchak (Belaunch), Deyam, Kaligam, Bhutahari, Godhar, Godhuli** — The section frames Bharadwaj within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४३. **(B) The girl's maternal grandmother's maternal maternal grandfather - Sixteenth Chhathi All the above Chhathis have equal importance** — The section frames Sixteenth Chhathi All the within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४४. **(A) 12 generations before Narasimha (Mandar Mul) is Trinayan Bhatta** — The section frames Mul within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४५. **(D) Again in the current form (by Panjikars) during the time of Mithilesh Maharaja Madhav Singh (1760 AD), some pleasure-seeking people, through their flattery, got the branch books (Shakha Pustak) created by the Panjikars on the king's orders** — The section frames Again within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४६. **(D) Again, coming to the village from time to time, they would edit it - this work continued for hundreds of years** — The section frames Again within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४७. **(C) As one studies Maithili folk and knowledge traditions, this becomes clearer** — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४८. **(C) By making it timely, people of other castes and communities of Mithila can also accept it** — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४९. **(C) Utedh - Before writing the Siddhanta, the rights of the groom and bride's sides are examined** — The section frames Utedh within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५०. **(B) Chamru's own marriage was with an unknown girl** — The section frames Chamru's within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५१. **(C) Thus, according to Gotra, the Pravars are as follows: Tripravar - 1** — The section frames Gotra within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५२. **(C) The girl's maternal grandfather's maternal- maternal grandfather - Twelfth Chhathi 13** — The section frames Twelfth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५३. **(A) In this sequence, the division into Shrotriya, Yogya, and Panjibaddha categories occurred** — The section frames Shrotriya within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५४. **(A) Thus, if this were not in the script prevalent among the majority of people, how would the world become acquainted with Mithila's uniqueness?** — The section frames Mithila's within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५५. **(A) Did they think differently from the Utedh format?** — The section frames Did the within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५६. **(D) The girl's paternal grandfather's maternal grandfather's father - Third Chhathi 4** — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५७. **(B) To ascertain the caste purity of a Brahmin, knowing the Utedh was necessary** — The section frames Brahmin within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५८. **(B) The girl's father's maternal grandfather's maternal grandfather - Sixth Chhathi 7** — The section frames Sixth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५९. **(A) These were divided into 20 types of Gotras, 167 types of Muls, and many types of Mulgrams** — The section frames Gotras within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६०. **(C) Similarly, Chhandogya marriage is mainly completed in two parts, pre-marriage and post-marriage** — The section frames Similarly within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६१. **(D) In this way, complete introductions of various families according to Gotra were obtained** — The section frames Gotra within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६२. **(D) If any of these Chhathis appears on the groom's paternal side, then there is no marital right between that groom and girl** — The section frames Chhathis within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६३. **(D) Brahmins of this Mul are found in Shandilya, Vatsa, Kashyap, Alambukaksha, Gautam, and Garga Gotras** — The section frames Mul within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६४. **(C) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16** — The section frames Fifteenth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६५. **(A) This book would consist of 500-600 leaves, with wooden covers on both sides, and the book would be tied with a knot in the string** — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६६. (B) The meaning is that through deep exploration of the Panji, answers to all questions keep appearing — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६७. (B) The Utedh is done only according to the Mul; they are called middle-class householders — The section frames Mul within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६८. (A) From these 167 Muls as well, they spread to various regions and sub-villages — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६९. (B) There were two branches of Gahanvar or Gandhavariya Rajputs of Mithila in Mithila, Bhith Bhagwanpur and Panchmahala (Saharsa, Purnia) — The section frames Gahanvar within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७०. (B) They received cooperation and respect from society, but they never received any kind of royal patronage — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७१. (C) One of Mangrauni village and the other of Garh-gram — The section frames Garh-gram within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७२. (B) In this direction, one format, whose manuscript is available, is called Dushan Panji — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७३. (D) Because this was the most useful formula for genealogical introduction — The section frames Because within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७४. (A) Gandhavariya, Pamar, Vishevar, Kanchiwal, Chauhan etc. are among the important Rajputs of Mithila — The section frames Gandhavariya within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७५. (C) But long before the Panji-Prabandh, its two branches had clearly been established — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७६. (C) Garga - Gargya, Ghrita, Vaishampayana, Kaushika, Mandavya, Atharvan — The section frames Garga within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७७. (A) For those who are knowledgeable about the manuscript genre or discipline, who have knowledge of many scripts and languages, the folios of the original manuscript are attached — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७८. (A) They used wild herbs for ink and a reed pen (Khaddahi) for writing — The section frames Khaddahi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७९. (B) Thus, the earliest known ancestor of each family was called the Beej Purush of that family — The section frames Beej Purush of within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In

substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८०. (C) In this, mention of the original village (Mulgram) began — The section frames Mulgram within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८१. (D) As much as they knew, their information about their ancestors' place of residence, gotra, pravar, and their Veda and branch would be written down and collected — The section frames Gotra within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८२. (C) Despite being skilled in the art of writing, due to the lack of writing materials, palm leaves were used instead of paper, which were not easily available — The section frames Despite within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८३. (D) At the time of this compilation, the Beej Purush and the original village (Mulgram) were considered most important — The section frames Beej Purush and the within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८४. (A) There are some gross differences in their sacraments — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८५. (B) Keeping the language of the Panji as Tirhuta, respecting the three-language formula, it can be converted into Devanagari and Roman scripts through Unicode — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८६. (A) In “Amarakosha”, three meanings are given for Gotra - mountain, lineage, and name — The section frames Gotra within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८७. (C) Every girl or boy is in the sixth position from certain individuals; all those Chhathis have equal authority, only the direction is given to look - paternal line or maternal line — The section frames Every within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८८. (C) Kumaril Bhatta said that "Great high- born people protect their caste with great special effort — The section frames Kumaril Bhatta within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८९. (B) This should be called not a book but a grand project — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९०. (C) The genealogical introductions of different individuals of the same family living in different villages would have been compiled based on this original village — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९१. (B) The format of Utedh proves this fact, and the words of Dharmashastra confirm it — The section frames Utedh within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९२. (C) Chaitanya Mahaprabhu: Ramapati Upadhyaya of Karamha Tarauni Mul — The section frames Mul within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९३. (A) Among the ancient books, knowledge related to educational titles prevalent from 450 AD to the present is available — The section frames Among the within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९४. (B) The girl's great-maternal grandfather's maternal grandfather - Tenth Chhathi 11 — The section frames Tenth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९५. (B) Out of 20 Gotras and 167 Mulgrams, 34 main Muls were determined — The section frames Out of within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९६. (D) Anand's marriage to a Charmanrini is also noteworthy." Whether Brahmins eat Shrotriya or so-called Jaibari, there are no special privileges or special bonds for anyone — The section frames Anand's within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९७. (C) He has an authentic and serious book titled “Dushan Panji”, which Gajendra ji edited with the cooperation of an expert Panjikar — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९८. (A) Parashar - Naraun, Surgan, Sakuri, Suiri, Sammual, Pihwal, Nadam, Maheshari, Sakarahon, Soini, Tilay, Bareba — The section frames Parashar within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४९९. (C) Its discussion becomes possible much later, so that the concerned lineage could survive its ill effects — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५००. (A) But based on available introductions, both were proven to be two branches of the same family — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५०१. (A) This demarcation was made: north of the Vindhyachal mountains are Pancha Gauda and south of the Vindhyachal mountains are Pancha Dravida — The section frames Vindhyachal within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५०२. (A) There are 185 Panjis, of which 32 Panjis are Shrotriya and 153 Panjis are Yogya and Vanshaj — The section frames Panjis within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५०३. (B) Then, to give three Pravars or five Pravars in the Yajnopavit, the above list is used — The section frames Pravars within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५०४. (B) People from outside Mithila and India, students, scholars, software engineers, professionals, scientists, linguists are taking cognizance, but there is no concern among us! — The section frames People within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५०५. (B) He keeps himself away from any kind of cultural-literary politics — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५०६. (C) Those whose names appeared in the Panji became Panjibaddha — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५०७. (B) Many things that are not written down, people preserve in various ways in their memory — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५०८. (C) Vibhakara sutau Vaidika Vishvasambhara, from Sakradhi - Harishvara ddau — The section frames Vibhakara within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५०९. (B) Ramapati Upadhyaya (famous Vishnupuri, Paramanandpuri) of Vatsa Gotri Karamha Mul, Tarauni village, guru of Chaitanya — The section frames Mul within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५१०. (B) The girl's paternal grandmother's great- maternal grandfather - Seventh Chhathi 8 — The section frames Seventh Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५११. (C) Nowadays, the Panji is extinct among Rajputs, but to avoid that, they also practice 'Bari' (for marriage), like marrying by leaving the village of the father's maternal side — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५१२. (B) But due to the decline of the tendency to keep introductions, to decide the right, capable and faithful individuals of each family started writing and keeping their 'yavato parichay' (mention of 32 origins) — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५१३. (A) According to Manu and Yajnavalkya, the right to marry belongs to that girl who is: 1 — The section frames Manu and Yajnavalkya within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५१४. (C) The boy's side's seven generations are certainly there — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५१५. (D) Marriage of Kishai, son of Kamalnayan, grandson of Bhavanath from Sarisab Mul - with the daughter of Gangadhar, son of Chamru from Valiyas — The section frames Mul within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५१६. (B) Maithil Brahmins: The Maithil Brahmins of the Pancha Gauda class, due to living in Mithila for generations, became influenced by the specific culture of Mithila, hence in the Puranic age, they became famous as Maithil Brahmins — The section frames Maithil Brahmins within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५१७. (A) Regarding the book, Gajendra Babu tells us that Gotra Panji contains details of Gotra and Mul, Patra Panji contains knowledge of offspring, and Dushan Panji contains knowledge of defects that occurred in the lineage — The

section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५१८. **(C) Pravar: Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchapravar** — The section frames Pravar within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५१९. **(D) Every marriage would be finalized only when the appointed Pandit (Panjikar), after checking the rights, would write that a particular girl and a particular boy are not 'Svajana'** — The section frames Panjikar within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२०. **(B) Even now in the Gangetic diara, 'Banaut' (exchange of girls in marriage) happens between Rajputs and Yadavs, and there is much closeness between the two** — The section frames Gangetic within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२१. **(D) This project is a living proof of how one person can make an impossible task possible with his dedication and firm resolve** — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२२. **(C) Keeping all the above books in view, the work of transliteration was completed continuously for years** — The section frames Keeping within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२३. **(C) It brought a sensitive genealogical record into wider cultural and scholarly view** — The discussion treats the publication of Dushan Panji as a major cultural act because it opened a difficult genealogical archive to public scrutiny.

५२४. **(C) Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation** — This contributor is linked with the section titled “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”.

५२५. **(C) Now our task is to make it as useful as possible and to search for further material** — The section frames Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२६. **(D) Their family members took up other professions, and the process of updating stopped** — The section frames Their within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२७. **(A) Panji of Mithila and Shri Gajendra Thakur's Efforts towards its Preservation By Bhavanath Jha There is widespread misconception among the general public about what the Panji of Mithila is** — The section frames Gajendra Thakur within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२८. **(D) If that had been done, the blank spaces on each folio would have remained, making it easier for people like me to read the original Mithilakshar manuscript** — The section frames Mithilakshar within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५२९. **(A) The scribes used to write: *Yādṛśaṃ pustakaṃ dṛṣṭaṃ tādṛśaṃ likhitaṃ mayā | Yadi śuddhamaśuddhaṃ vā mama doṣo na dīyatām || * Meaning: I have written as I found the manuscript** — The section frames Meaning within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३०. **(D) The Gandhavaria Kshatriyas of Mithila had preserved their own Panji, which is a pure genealogy, so they had no concern with the broader Panji under discussion** — The section frames Panji within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३१. **(C) I spent a whole day trying to locate the original manuscript but couldn't find it** — The section frames Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३२. **(A) Whether it is correct or incorrect, the fault is not mine** — The section frames Whether within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३३. **(C) My great- grandfather's name appears here, but it has not been updated since** — The section frames Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३४. **(B) If I may use a slightly miraculous analogy here, it can be said that just as Hanuman ji brought the entire Sanjeevani mountain, he similarly made available to society whatever he found for further research** — The section frames Research within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३५. **(C) Whereas the reality is that the Panji merely provides a decision on blood relations, indicating in which families a particular groom's marriage cannot take place** — The section frames Panji within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३६. **(B) And I have already said that Gajendra ji, like Hanuman, has uprooted and brought the Sanjeevani mountain** — The section frames Hanuman within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३७. **(B) It is said that the cutting of pure gold jewelry should not be questioned** — The section frames Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३८. **(C) The misconception spread by socialists that the Panji determines where marital alliances should be made is entirely opposite; in fact, the Panji is applied to determine where marital alliances should *not* be made** — The section frames Panji within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५३९. **(B) In an attempt to create a void, the knowledge traditions of Mithila, preserved in Sanskrit, Prakrit, and other languages, were also opposed, and along with this, the Panji suffered** — The section frames Panji within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४०. **(D) Most of the ancient manuscripts we receive follow this tradition** — The section frames Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४१. **(B) The remaining communities were the Brahmins and Kayasthas, who did have their Panjis and had an interest in their application** — The section frames Brahmins and Kayasthas within the larger topic of Mithila's Panji and Shri Gajendra

Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४२. **(B) It is possible that more texts of this kind were written —** The section frames Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४३. **(A) The meaning of the word 'Prabandha' is a text compiled systematically, but interpreting 'Prabandha' in the sense of 'management' - the English 'management' - is also a misconception —** The section frames Prabandha' within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४४. **(C) However, looking at the overall picture, the Panji compiled by him is a negligible part of the entire Panji of Mithila —** The section frames Panji within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४५. **(D) They applied it as much as possible in marital relations, thereby preserving the limits prescribed by Dharmashastra —** The section frames Dharmashastra within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४६. **(B) Writing numbers by hand on the palm-leaf pages also creates much confusion —** The section frames Writing within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४७. **(B) The Embodiment of Courtesy, Shri Gajendra Babu —** This contributor is linked with the section titled “The Embodiment of Courtesy, Shri Gajendra Babu”.

५४८. **(B) All of us were overwhelmed by the graciousness of his ideal family —** The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५४९. **(C) Gradually, I understood that he was 'Ganesha' in writing books and 'Vishwakarma' in publishing them —** The section frames Gradually within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५५०. **(D) The entire volume is printed in parallel in Devanagari and Mithilakshar scripts —** The section frames Mithilakshar within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५५१. **(C) I presented the second copy to the Maithili Department of Lalit Narayan Mithila University, where I had previously worked, so that future students and researchers could see this book (in fact, a tome) in this script and feel proud —** The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५५२. **(A) I wrote down the names of all three daughters —** The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५५३. **(A) It has been transcribed and printed from original palm- leaf manuscripts dating from 450 AD to 2009 AD —** The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५५४. **(C) To be honest, the presentation of the book didn't attract me —** The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the

selected statement; the remaining options draw from other parts of the volume.

५५५. **(D) Everyone knows that the Braille script was invented for those visually impaired brothers and sisters who are divyaang** — The section frames Braille within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५५६. **(B) When I passed by that way, I would see them regularly, but I had no comment on their study-teaching style** — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५५७. **(B) Revered Amresh Pathak ji, friend Devendra Jha ji, good friend Prem Shankar Singh ji, and one or two other companions (I don't remember their names) were also there** — The section frames Revered Amresh Pathak ji within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५५८. **(D) I also had the good fortune to visit his Delhi residence once and partake of a wonderful meal** — The section frames Delhi within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५५९. **(B) Then he said - Now write down the names of the next generation** — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६०. **(D) He called him and gave him the hotel's address, and he came to meet us the next evening** — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६१. **(B) The credit for starting this goes to Shri Gajendra Thakur ji, and future researching sociologists will surely highlight this fact someday** — The section frames Gajendra Thakur within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६२. **(D) While talking with him, he also found out about me and my companions** — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६३. **(A) Additionally, as many statue inscriptions as there are in Bihar and Jharkhand, whether on Buddhist images or those related to Sanatan Dharma, all bear Tirhuta inscriptions** — The section frames Additionally within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६४. **(B) It is my wish that Gajendra Thakur ji lives a long and healthy life and continues to preserve such heritages** — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६५. **(C) Among these, the custodians of both governmental and social heritages were determined to destroy them** — The section frames Among the within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६६. **(C) Gajendra Thakur says that the Panjis of Brahmins are written in both Tirhuta and Kaithi scripts** — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६७. **(C) Ramawatar Yadav has edited many Newari script texts** — The section frames Newari within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६८. **(A) Besides Bhagalpur, programs for training in Tirhuta and Kaithi scripts have been organized many times in Darbhanga and Patna over the last ten years** — The section frames Kaithi within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५६९. **(C) The result of this indifference towards its rich traditions and heritage is that countless heritages have been and are being destroyed** — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७०. **(C) Apart from this, outside Mithila, this inscription has also been found in the Baidyanath temple in Kaimur district** — The section frames Apart within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७१. **(C) Apart from Jyotirishwar's Varnaratnakara and various works of Vidyapati, works of other scholars are also in the Tirhuta script** — The section frames Tirhuta Script within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७२. **(A) The many texts uploaded through his website are of particular benefit to researchers of Mithila's script, language, literature, history, and culture** — The section frames Mithila's within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७३. **(A) At the famous archaeological site of Shrinagar village in Ghailarh block of Madhepura district, there is also an inscription bearing "Magardhaj Yogi 100"** — The section frames Shrinagar within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७४. **(B) But there is a complete lack of readers for these assets** — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७५. **(B) In the famous Maithili text Varnaratnakara, during the description of the eighty-four Siddhas, the word "Magardhaj" is mentioned** — The section frames Varnaratnakara within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७६. **(C) The work Gajendra Thakur has done for the preservation of the rare Panji is commendable** — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७७. **(B) By using Kaithi along with Tirhuta in his magazine, he proves that these two scripts are unique heritages of Mithila** — The section frames Kaithi within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७८. **(C) Besides the Tirhuta, Kaithi, and Newari scripts of Mithila, he is also always enterprising in preserving Devanagari, Braille, Nastaliq (the Urdu script), and others** — The section frames Braille within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५७९. **(A) It bears a Buddhist mantra, which Buddhists used to recite on the occasion of consecrating the image** — The section frames Buddhist within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५८०. **(A) Gajendra Thakur is also preserving the Kaithi script, just like Tirhuta** — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৭. (B) Evidence of the Kaithi script in Mithila is found from the 9th-10th centuries onwards — The section frames Kaithi within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৮. (C) After much persuasion and requests, the officials of the government institutions agreed — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৯. (D) It had already left behind many constitutionally recognized languages, like Manipuri, Konkani, Nepali, and even Sindhi — The section frames Manipuri within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৮. (D) The Concise Maithili Dictionary and the Bilingual Maithili Dictionary conceived by the Maithili Academy are still awaited — The section frames Bilingual Maithili Dictionary within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৭. (B) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization — The section frames Kosi River within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৬. (D) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region — The section frames Brahmins of the Mithila within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৬. (B) This region has undergone many changes and boundary redeterminations — The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৫. (B) The most popular work in classical Sanskrit is Amarasimha's Amarakosha (6th century CE) — The section frames Sanskrit within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৪. (B) Rajaram, and Pradeep Kumar Bose, we concluded that out of 31, these 10 districts should be considered the Maithili-speaking area: Bhagalpur, Katihar, Purnia, Saharsa, Madhubani, Darbhanga, Samastipur, Sitamarhi, Muzaffarpur, and Vaishali — The section frames Rajaram within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৪০. (D) But Bihar is a multilingual state, and Nepali and Bengali speakers can also be seen here in abundance — The section frames Nepali and Bengali within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৪১. (A) In my view, Maithili syntax has been influenced from various angles, including by the Austric language group — The section frames Austric within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৪২. (B) However, the influx of English words into Maithili is as extensive as in any other modern Indian language (MIL) — The section frames English within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and

English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९३. **(D) He arranged all lexical material according to synonyms and homonyms —** The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९४. **(D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography —** The section frames Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९५. **(D) Robert Cawdrey's 1604 lexicon, named 'A Table Alphabeticall', and several other works and their imitations were not up to the standard consonant with the tradition of lexicography in the rest of Europe —** The section frames Robert Cawdrey's within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९६. **(B) Only if the new generation of Maithili speakers decides to move away from their cultural and linguistic identity would it face any danger —** The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९७. **(B) But a very small percentage, less than 3-5%, are Maithils who can also speak English effectively —** The section frames Maithils within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९८. **(B) This situation is further complicated because Maithili's vocabulary is partially or largely influenced by possibly 12 other languages spoken in this cultural region —** The section frames Maithili's within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

५९९. **(A) In India, the preservation of Vedic literature was the greatest catalyst for grammatical and lexicographical composition —** The section frames Vedic within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६००. **(B) A reference source in print or electronic form containing words arranged alphabetically, including their form, pronunciation, function, etymology, meaning, and syntax, and ideally illustrative usage —** The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०१. **(C) A reference book containing an alphabetical list of words and names important to a particular subject, along with discussion of their meanings and applications —** The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०२. **(D) To arrive at the number of language speakers, an additional 14% of Nepal's population must be added —** The section frames Nepal's within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili

Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०३. (B) When we see the population figures taken at ten-year intervals concerning the number of Maithili speakers, there is a great deal of variation — The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०४. (B) It is true that Maithili lexicography developed very late, long after the efforts of M.M — The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०५. (B) Maithili speakers residing on the western border of Bihar also speak Bhojpuri, and those in Patna-Ranchi-Gaya- Munger areas know Magahi, in addition to Hindi — The section frames Bihar within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०६. (C) It is believed that Yaska wrote a commentary named Nirukta on the Nighantu (700 BCE), which is the oldest known work today, and this tradition continued into the Pali tradition — The section frames Yaska within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०७. (B) In the Paninian and other grammatical traditions of Sanskrit, it was a common and fundamental task to break Vedic sentences into words and words into roots and suffixes — The section frames Sanskrit within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०८. (C) Gajendra Thakur, Nagendra Kumar Jha, and Panjikar Vidyanand Jha are especially worthy of praise by the Maithili-speaking community and translators/scholars of other languages — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६०९. (B) It should also receive support from its users, who are now taking advantage of modern tools such as online magazines, e-lexicons, convenient mobile dictionaries, and automated question-answer systems, etc — The section frames Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६१०. (A) The 2nd millennium BCE Urra-hubullu word list is another example of early lexicography, comparable to the Chinese tradition of the 3rd century — The section frames BCE Urra-hubullu within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६११. (A) Although many Muslims in the Mithila region claim Maithili as their mother tongue, many also declare themselves Urdu speakers — The section frames Although within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६१२. (B) Gajendra Thakur's Maithili-English and English-Maithili computer dictionaries — The article focuses on the importance of computer-based dictionary work for Maithili.

६१३. (D) Shri Gajendra Thakur: In My View — This contributor is linked with the section titled "Shri Gajendra Thakur: In My View".

६१४. **(C) All this is available in the repository of “Videha” (www.videha.co.in)** — The section frames Videha within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६१५. **(A) As soon as someone writes something, they are filled with eagerness to hear applause and get busy arranging stage-shows and in the desire to obtain awards and positions connected to Maithili literature** — The section frames Shri Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६१६. **(B) That is, efforts are made to provide material to generate interest in Maithili in the new ghazals, Dr** — The section frames Shri Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६१७. **(C) I remember when I was searching for question papers, etc., of Maithili for the BPSC, this material was first available to me through Videha** — The section frames Videha within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६१८. **(A) These Panjis are genetic records of the Maithil Brahmin community of the Mithila region, and in them, more than a hundred inter-caste marriages are also described in written form** — The section frames Maithil Brahmin within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६१९. **(C) Today, there are many established writers who started their writing activities through Videha and have now made a place for themselves in the Maithili literary world** — The section frames Videha within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२०. **(A) People who follow the Maithili literary scene never see Shri Gajendra Thakur on platforms organizing literary events, etc** — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२१. **(B) Through Videha, Gajendra Thakur and Preeti Thakur ji made an effort to teach children English from Maithili or Maithili from English through illustrated Maithili translations of some English fairy stories** — The section frames Preeti Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२२. **(D) Later, I learned that this journal was edited by someone named Gajendra Thakur ji** — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२३. **(D) But despite staying away from glamour, fanfare, and gossip, he has done so much in the field of Maithili literary history and publishing that it cannot be ignored or forgotten** — The section frames Shri Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२४. **(B) He has transcribed into Devanagari more than ten thousand inscriptions written on palm leaves and birch bark in the Tirhuta script of the Maithili language** — The section frames Tirhuta Script within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२५. **(D) Gajendra Thakur: In My View By Pranav Kumar Jha In the contemporary Maithili literary and publishing world, where stage-managed shows and mutual admiration clubs predominate** — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२६. **(A) Certainly, even if it is a modest contribution, the credit for giving birth to the creativity within me to write in Maithili also goes to the Videha team and Gajendra Thakur** — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२७. **(C) The ISSN number is a number issued by a body of the United Nations to provide international identification to newspapers, magazines, and journals published in print and digital media** — The section frames United Nations within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२८. **(B) I read some stories - the translations are very good** — The section frames Shri Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६२९. **(A) In this regard, it is no exaggeration to say that he is the 'Videha' (one without a body) of the contemporary Maithili literary world, engaged in the service of Maithili literature without showing his physical self** — The section frames Videha within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३०. **(B) An unforgettable work done by him on Maithili history and tradition is making the Maithili marriage Panjis public under the name Genome Mapping** — The section frames Panjis within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३१. **(C) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs** — The section frames Sahitya Akademi within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३२. **(C) Apart from his literary and publishing work, even today I do not know anything particularly else about him, and it is possible that many readers like me might be in the same situation** — The section frames Apart within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३३. **(A) Around the year 2007-08, when I was a student and my interest in the field of Maithili literature was newly developing, the availability of Maithili books and magazines was not easy at that time** — The section frames Around the within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३४. **(C) Mithila Mihir and Videha Web Magazine By Lakshman Jha 'Sagar' Undoubtedly, Mithila Mihir has carved a distinct place for itself in the history of Maithili journalism** — The section frames Videha within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३५. **(B) First and foremost, the notable thing is that Videha is punctual** — The section frames Videha within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३६. **(C) Shri Gajendra Thakur ji, distinct from all of them, has created a rare and innovative world for Maithili literature** — The section frames Gajendra Thakur within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३७. **(D) I say with complete fearlessness and awareness that today, Shri Jagdish Prasad Mandal ji, who is a reputed literary figure in Maithili literature, is a gift of Videha** — The section frames Videha within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३८. **(A) His village is Mehath, near Jhanjharpur, a village whose soil has the capacity to give birth to one brilliant Maithil son after another** — The section frames Mehath within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३९. **(C) Videha also has its own set of rules and methods** — The section frames Videha within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४०. **(D) Could not express their thoughts before society through any other genre of Maithili literature** — The section frames Could within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४१. **(B) Arranging content in such a short time, editing it on time, and uploading it on its web portal for its readers is no small feat** — The section frames Editing within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४२. **(A) I have no hesitation or doubt in saying that among the few important personalities who have done immense service for Maithili from their homes, Gajendra ji is also one such son of Mithila** — The section frames Mithila Mihir and Videha Web Magazine within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४३. **(C) I can say, and with complete conviction, that in the coming time, people's attraction and interest in Videha will only increase further** — The section frames Videha within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४४. **(B) Any Maithili lover residing in any corner of the world can see their Maithili magazine simply by turning on the internet on their smartphone and pressing the given link with their finger** — The section frames Any Maithili within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४५. **(A) I thought on the phone that this book of Preeti ji deserved a children's award** — The section frames Mithila Mihir and Videha Web Magazine within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४६. **(D) Thicker than the Ramayana, without any payment** — The section frames Thicker within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४७. **(A) Mihir's annual story issues, Phagua issues, and other special issues were very popular among readers and earned fame** — The section frames Special Issues within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४८. **(C) I had sent him my first poetry collection *Uchari Baisu Kaua*, which was published from Guwahati in 2010** — The section frames Uchari Baisu Kaua within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६४९. **(D) Whatever great literary figures Maithili literature had (from the sixth to the ninth decade) are the contribution of Mithila Mihir** — The section frames Mithila Mihir within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५०. **(B) During that time, we used to talk a lot on the phone** — The section frames Mithila Mihir and Videha Web Magazine within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५१. **(B) To encourage women's writing, it printed a column called *Strigan Samaj*** — The section frames Strigan Samaj within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining

options draw from other parts of the volume.

६५२. **(C) I salute such a devotee and soldier of our Mithila and pray to Mother Amba to keep him immortal! —** The section frames Mother Amba within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५३. **(B) In the present time, Videha magazine, which can also be called a web portal or e-magazine, is entirely a personal endeavor, but its scope is as wide as Mithila Mihir's —** The section frames Videha within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५४. **(C) He called and said, "I speak the truth, I haven't seen a book like this in the last five-six years." It felt very good to hear that —** The section frames Mithila Mihir and Videha Web Magazine within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५५. **(C) Mihir was a weekly magazine sustained by the Darbhanga Raj, so it did not print society's grievances —** The section frames Mihir within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५६. **(D) Special Issues in Maithili Magazines —** This contributor is linked with the section titled "Special Issues in Maithili Magazines".

६५७. **(D) Hopefully, Srinivas ji will forgive me for this, and it might also provide some convenience to the reader in understanding —** The section frames Hopefully within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५८. **(A) The reason is that impartiality is not often seen in felicitation or evaluation volumes —** The section frames Special Issues in Maithili Magazines within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६५९. **(A) There can be exceptions, but even those are not found in felicitation volumes —** The section frames Special Issues in Maithili Magazines within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६०. **(C) In this context, a felicitation volume or an evaluation volume can be useful, but it is not always easy or simple —** The section frames Special Issues in Maithili Magazines within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६१. **(A) Although after the announcement of a special issue by Videha, two or three writers have also passed away, Videha's primary objective is to publish issues focused on living writers —** The section frames Videha within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६२. **(A) In terms of such person-centric special issues, the work being done by Videha magazine since 2015 is noteworthy —** The section frames Videha within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६३. **(B) From the suggestions received, Videha selects only living writers —** The section frames Videha within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६४. **(A) With this thought, Videha is also focusing its attention on those living writers who are deserving but for some reason, a special issue of Videha could not be published on them —** The section frames Videha within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६५. **(A) Similar things are not seen in Maithili** — The section frames Similar within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६६. **(B) Dhirendra's lifetime, in 1994, the magazine 'Sankalp' edited by Kedar Kanan published a Dhirendra special issue** — The section frames Dhirendra's within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६७. **(A) Work on the selected writer or artist for this project will proceed according to the editor's time** — The section frames Special Issues in Maithili Magazines within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६८. **(C) In the Maithili language, many magazines have come out as Phagua special issues, with Mithila Mihir being a pioneer** — The section frames Mithila Mihir within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६६९. **(B) Roughly, even understanding one aspect, everyone forms feelings according to their own intellect** — The section frames Roughly within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७०. **(C) This means that the notification asking readers for suggestions concludes by April-May every year** — The section frames April-May within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७१. **(B) After Somdev's death, 'Anjur' published from Nepal under the editorship of Ramabharos Kapri 'Bhramar' also brought out a Somdev special issue (December 2022-January 2023)** — The section frames Anjur' within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७२. **(D) I don't have precise knowledge of when and which magazine focused on a literary figure was published, however, I will mention what I know** — The section frames Special Issues in Maithili Magazines within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७३. **(C) Six names are selected where there is the most consistency (least gap) between the writer's work and conduct** — The section frames Special Issues in Maithili Magazines within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७४. **(B) Sometimes it happens that we are unable to read and understand a creation, but upon reading an analysis from another perspective, we become delighted** — The section frames Sometimes within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७५. **(D) I hope that Videha magazine will continue to do this kind of work in the future** — The section frames Videha within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७६. **(D) The language of this book will be either Maithili or English** — The section frames English within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७७. **(C) The first form of this book will be as an e-book, and an effort will be made to bring out a print version as well, which will depend on circumstances** — The section frames Special Issues in Maithili Magazines within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७८. **(D) Besides Videha, the magazine 'Navarambh' brought out a Somdev special issue in November 2019 CE under the guest editorship of story writer Ashok** — The section frames Videha within the larger topic of Special Issues in Maithili

Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६७९. **(B) They publish focused issues on living creators, institutions, and themes** — The article emphasizes Videha's practice of theme-based and person-focused special issues, including on living creators.

६८०. **(D) Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine** — This contributor is linked with the section titled "Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine".

६८१. **(A) In response to that, Shri Gajendra Thakur ji had sent me the Uninagari software, so that I could type that handwritten memoir with it and send it** — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८२. **(A) I could not do that, but that Uninagari software proved very useful** — The section frames Uninagari within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८३. **(C) In this weekly magazine, which was full of various types of material, the inclusion of new and old, all kinds of creators used to happen** — The section frames Gajendra Thakur ji's Invaluable Contribution for Maithili within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८४. **(B) Not only that, without any expense, this magazine regularly reaches thousands of readers twice a month** — The section frames Gajendra Thakur ji's Invaluable Contribution for Maithili within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८५. **(A) To remain continuously and regularly engaged in this work, year after year, without any expectation, is no trivial matter** — The section frames Gajendra Thakur ji's Invaluable Contribution for Maithili within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८६. **(B) Many creators continue to get such facilities in Videha and have been getting them, among which the name of respected Jagdish Prasad Mandal ji can be taken prominently** — The section frames Videha within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८७. **(D) In the literary field, his important contribution is there** — The section frames Gajendra Thakur ji's Invaluable Contribution for Maithili within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८८. **(C) I myself have benefited greatly from Videha e- journal** — The section frames Videha within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६८९. **(D) Definitely, Shri Gajendra Thakur ji has done wonderful work for the sake of Maithili literature and language** — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९०. **(B) Later, when Mithila Mihir closed down, then a big emptiness came** — The section frames Mithila Mihir within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९१. **(B) For researchers and students preparing for competitive examinations, this is doing the work of a huge library** — The section frames Gajendra Thakur ji's Invaluable Contribution for Maithili within the larger topic of Gajendra Thakur ji's

Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९२. **(A) For this invaluable contribution to Maithili, however much praise is done of Shri Gajendra Thakur ji, it becomes less** — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९३. **(B) For the last fourteen years, I have been in contact with Videha e-journal** — The section frames Videha within the larger topic of Gajendra Thakur ji's Invaluable Contribution for Maithili: The Videha e-Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९४. **(A) That has not been done properly until now, it seemed to me** — The section frames Videha and Gajendra within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९५. **(D) Videha and Gajendra Dhanakar Thakur Gajendra Thakur is not Videha, nor was or is Videha Gajendra** — The section frames Gajendra Thakur within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९६. **(B) That issue 383 of Videha, dated 1 December 2023, was published under the title “Are Taranand Viyogi doing inauthentic criticism and writing history?” Readers can read it** — The section frames Videha within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९७. **(D) For Mithila, Videha became a bodiless, paperless e-journal, “Videha”, of which, since AD, continuously fortnightly (published on every month's 1st and 15th English date), 377 issues have been published** — The section frames Videha within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९८. **(C) Like I was seeing that Kolkata's Kishorikant Mishra's photo was found, although it was the worst of all in the entire gallery, nevertheless, his son did not send it in the evening; I had put it in Maithili Sandesh** — The section frames Kolkata's Kishorikant Mishra's within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६९९. **(B) Bringing out so many fortnightly issues according to time is no joke** — The section frames Bringing within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७००. **(D) Otherwise, roughly, I am also an admirer of many, many works of Videha and Gajendra, then with the advice of 'excess everywhere avoid', my good wishes** — The section frames Videha within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७०१. **(C) Like other articles, this article also is being published as it is** — The section frames Videha and Gajendra within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७०२. **(D) It would have been good if he had only remained with Videha** — The section frames Videha within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७०३. **(D) It is not possible for the prize to always get to the deserving only, when the well has been adulterated** — The section frames Videha and Gajendra within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७०४. **(C) Let it be understood whether it is my prejudice or lack of time, because I never read Videha properly, nor did I ever attempt to understand Gajendra Thakur** — The section frames Gajendra Thakur within the larger topic of Videha and

Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩০৫. **(D) In a recent issue, Gajendra Thakur's editorial was on a Mandal ji's first prose novel, whose plot was written completely in the editorial, which did not seem right to me** — The section frames Gajendra Thakur within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩০৬. **(A) Maithili Literature's Seeker-Worshipper: Gajendra Thakur** — This contributor is linked with the section titled “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”.

৩০৭. **(B) He used to compose songs related to Ganapati, Shiva, Vishnu, Goddess Sita, Ram, Krishna, etc** — The section frames Ganapati within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩০৮. **(D) Along with this, he presented the introduction of Lochana's Ragatarangini** — The section frames Along within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩০৯. **(A) The saying is famous: “A word, properly known, well-used, becomes wish- fulfilling in heaven and in the world.” Actually, for any language, the word is its unit** — The section frames Actually within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩১০. **(B) The credit for this goes to European and Bengali scholars** — The section frames European and Bengali within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩১১. **(D) I will come again to this world, to the rule of the distant land of in-laws** — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩১২. **(D) By attempting to extract the story of Shit- Basant from the folk throat and transcribe it, Shri Thakur ji has provided direction for the preservation of this literary wealth** — The section frames Shit- Basant within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩১৩. **(D) The language of the songs follows Mithila music** — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩১৪. **(A) All the songs are in the form of hymns and devotional songs, in which, along with the name, form, weapons, attire, etc., of the concerned deity, a description of the devotee's humility, helplessness, and surrender is there** — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩১৫. **(D) Such types of efforts made in the direction of preservation-enrichment of Maithili language and literature had started from the beginning of the nineteenth century** — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩১৬. **(D) This change keeps happening in its form and also in meaning** — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩১৭. **(A) Otherwise, one would have to wash one's hands of such ancient words** — The section frames Otherwise within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩১৮. (C) Over time, after the usage of many words is excluded, they gradually come into a state of extinction — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩১৯. (C) Ramji says, renouncing all hope, serve Shiva, the unique one — The section frames Ramji within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩২০. (C) By the grace of his creative and contemplative talent, the continuous protection and enrichment of various genres of Maithili is being compiled — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩২১. (A) Ramji Chaudhary, a distinguished devotional poet of the modern period, Shri Gajendra Thakur ji has provided direction for the preservation of this category of literature as well — The section frames Gajendra Thakur within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩২২. (D) Therefore, to protect this invaluable wealth of Maithili literature from becoming time-devoured, it is necessary to transcribe them all — The section frames Therefore within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩২৩. (C) On the bank of Yamuna, the ghat is charming; the traveler stays at many places — The section frames Yamuna within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩২৪. (B) But field visits and the exploration of the knowers are difficult tasks — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩২৫. (C) By being endeavouring in the direction of preserving the Gitavali of Pt — The section frames Gitavali of Pt within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩২৬. (A) In the songs of Ramji Chaudhary ji, generally, the following of surrender devotion has been done — The section frames Ramji Chaudhary ji within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩২৭. (C) Suddenly the mind has become restless, understanding my state, how will I do my work? — The section frames Suddenly the within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩২৮. (B) Naturally, many words used in ancient literature become incapable of interpreting their meaning — The section frames Naturally within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩২৯. (B) Doing, doing worry, days passed, now the body has become withered — The section frames Doing within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৩০. (B) Never did I pluck a bilva leaf, never did I plant a flower — The section frames Never within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৩১. (D) Gajendra Thakur's Kurukshetram Antarmanak — This contributor is linked with the section titled “Gajendra Thakur's Kurukshetram Antarmanak”.

৩৩২. (C) Otherwise, if you see, there were many great warriors of Kurukshetra - each brave warrior was a famous expert in their own field and genre - someone in commanding many Akshauhini armies, then someone in archery, etc. etc — The section frames Otherwise within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৩৩. (A) This is what I would call the specialty of this meta-text — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৩৪. (B) The most important thing is that for the male and female readers of all subjects, here something or other will definitely be found — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৩৫. (D) In many compositions, he not only gives vague stories but also adds political commentary — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৩৬. (C) From this, the landscape of Maithili active compositions increases further, and new-new pictures, sounds, and plots come to the fore — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৩৭. (A) However you read, the material in it is abundant, fully; some things seem of a very high standard, and some things are not that pleasing — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৩৮. (C) But readers will definitely welcome this book, and the new writer class will also get a new direction — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৩৯. (A) For those who are lovers of Mithilakshar, for them all, this remains a rare gift — The section frames Mithilakshar within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৪০. (C) Even in today's context, in the story and in the interpretation, a glimpse of such a situation is seen — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৪১. (A) The difference is only this that in Hindi and Tamil, many people together have been compiled in one volume, and here, it is not compositions of various genres by many writers, but his own compositions have been made available in the book — The section frames Hindi and Tamil within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৪২. (C) They all knew what the difference between religion and irreligion is, but still, all of them, as if, had become helpless in the face of the imminent catastrophe — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৪৩. (A) Which Mandakini is the poet in search of, who says- “Mandakini, which in the middle of the sky I saw today upon the earth…” The impression of his vast travels seems to appear well in the compositions — The section frames Which Mandakini within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৪৪. (C) Gajendra Thakur and His Novels — This contributor is linked with the section titled “Gajendra Thakur and His Novels”.

৭৪৫. (C) There is information about the Kabir monastery, and also the names of mangoes, all types of paddy are written — The section frames Kabir within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৪৬. (A) Otherwise, this novel encompasses the time of three or four generations — The section frames Otherwise within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৪৭. (A) To preserve the ancient heritages with modern technical resources, he has been ready from the very beginning — The section frames Gajendra Thakur and His Novels within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৪৮. (B) This novel is divided into thirty- four waves — The section frames Gajendra Thakur and His Novels within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৪৯. (D) Videha is the first e- magazine of Maithili, which has been there from the year 2008 till now, and whose founder is Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫০. (D) Gajendra Thakur has contributed in various genres like essays-articles-criticism, poetry, tales, epic, children's poetry, etc — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫১. (B) After his government tour, Arunee also has an accident, but he survives — The section frames Arunee within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫২. (B) It comes at the end of the novel that this accident was not an accident but was made to happen — The section frames Gajendra Thakur and His Novels within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৩. (A) In his thought and writing, the vision of increasing the prestige of Maithil society is seen — The section frames Maithil within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৪. (A) The second novel, 'Sahasrashirsha', is like a continuously ongoing story — The section frames Sahasrashirsha' within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৫. (A) Due to the various types of information, the novel has become instructive — The section frames Gajendra Thakur and His Novels within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৬. (D) Mainly, from the village Garh Narikel and the shelter of Mamatod and Mukhdev, it brings a wide socio-cultural landscape to the fore — The section frames Mainly within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৭. (C) That is, in the monarchy period, an officer could remain honest, active against corruption, and safe — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৭৫৮. (D) Kalit's son Nand studies engineering and gets appointed to the post of Engineering Assistant in the Irrigation Department of the Bihar Government — The section frames Kalit's within the larger topic of Sahastrabadhanee: In My View.

In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৫৯. **(A) Kalit, as a Revenue Officer of the Darbhanga Raj, corrects departmental corruption and is successful —** The section frames Kalit within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৬০. **(C) Many novelists have contributed to the Indianization of this genre, and now its form has taken on pure local ground —** The section frames Indianization of within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৬১. **(D) But as it was said earlier, Gajendra Thakur carefully avoids any kind of excess —** The section frames Gajendra Thakur within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৬২. **(D) Writing a story is like making a small niche or window in this mountain or carving a small figure, whereas novel writing is the work of carving a cave or dome in this mountain —** The section frames Writing within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৬৩. **(B) Its characters, while belonging to Madhubani district (the story's thread indicates this), travel to Patna, Delhi, and Calcutta —** The section frames Madhubani within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৬৪. **(D) Has the novelist made any mistake in choosing the symbol of 'Sahastrabadhanee', or am I mistaken in understanding its symbolic meaning!!! —** The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৬৫. **(C) The protagonist also wants to know the intimate mystery of life and death, and for that, he questions himself - 'Father's father and his progenitor, who? —** The section frames Father's within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৬৬. **(C) Excess of nostalgia definitely becomes a negative aspect of any composition —** The section frames Excess of within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৬৭. **(D) The decisive elements of the novel are corruption and the honesty that becomes its victim, but the depiction of these elements has been done only like a chutney and seems like a little touch —** The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৬৮. **(D) One episode is 'death's victory', and the second episode is called 'victory over death' —** The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৬৯. **(C) Here, the novelist appears to follow the saying of the predecessor novelist Premchand - 'We consider the novel only as a picture of human life —** The section frames Premchand within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৭০. **(B) But this thing is very clear that this naming was not done as a result of any reverence; it seems to be an outcome of mockery —** The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৩৭১. **(B) In “Sahastrabadhanee”, there are such memories as well, apparently for which there is no need for the presentation of this novel —** The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬২. **(D) Ultimately, losing to circumstances, he goes to the refuge of magic-mysticism and rituals** — The section frames Ultimately within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৩. **(A) He and his writing both appear to be overflowing with inquisitiveness** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৪. **(D) Unnecessary display takes life and literature towards artificiality** — The section frames Unnecessary within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৫. **(B) The genuine and literal meaning of 'Sahastrabadhanee' is - one thousand brooms or sweepers!** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৬. **(B) The natural expectation of the reader is that the episode related to this should come in some detail** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৭. **(A) There are two specific and modern concepts towards the past and tradition** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৮. **(B) The content of his novel is purely Indian, but on the style of its presentation, a foreign/non-Indian influence appears** — The section frames Indian within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৯. **(C) Gajendra Thakur has kept 'Sahastrabadhanee' safe from such excesses. [17] Some critics may have the sight of 'Nostalgia' in this novel** — The section frames Gajendra Thakur within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৭০. **(B) Whenever, wherever, and with whatever sentiment the first use of the word 'Sahastrabadhanee' was made, there is no doubt in this matter that in this novel, its use has been done respectfully** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৭১. **(D) Gajendra Thakur, with his writing, stirs the stagnant water of the Maithili status quo** — The section frames Gajendra Thakur within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৭২. **(C) In all the Kosi, Ganga, Gandak projects, the dance of loot was going on, and from contractors and engineers to the leaders of the ruling party, becoming unrestrained, bathed naked in this Ganga of corruption** — The section frames Ganga within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৭৩. **(B) Excessive logic and dryness overwhelm literature, just like life** — The section frames Excessive within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৭৪. **(C) Why the originator or creator or user of this word or term considered a comet to be like a thousand brooms is a matter of research and investigation** — The section frames Research within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৭৫. **(A) Along with the readers' perspective, the need for this detail was also there from a social viewpoint** — The section frames Along within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement;

the remaining options draw from other parts of the volume.

৬৫৬. **(B) Taking the help of this mixed style, sometimes as a diary, then as a travelogue, and then moving into various genres like history, etc., 'Sahastrabadhanee' achieves its completeness** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৫৬. **(A) In the Maithili novel, this is almost the first experiment of its kind** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৫৫. **(A) I have not seen or heard the use of this word by any other group. (This could also be my ignorance or limited knowledge)** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৫৯. **(D) In the language, craft, style, and plot of the novel, there is no artificiality or pretentiousness anywhere. [6] In literary criticism, just like in various other fields of life, an era of specialisation has set in** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬০. **(C) It is very clear that no relevant or irrelevant event or description breaks the coherence of this novel** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬১. **(A) "Arunee had an obsession like keeping his old things in mind** — The section frames Arunee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬২. **(A) “To remain honest, not to lose in adverse circumstances, to struggle” - this is the core message of this novel. [4] The weaving of the novel is very fine** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৩. **(D) In front of the creator, in the form of the acquisition of experience, study, and observation, a massive mountain lies ahead** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৪. **(A) If that were not the case, then Bholanath Jha, resident of Koilkha and composer of 'Agurban', would have kept his pen name as 'Sahastrabadhanee' instead of “Dhumketu” (Comet)** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৫. **(B) In this insistence of seeing society with a particular eye, there are many flaws** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৬. **(A) As a good result of his decision, Kalit gets appointed to the post of Revenue Officer of the Darbhanga Raj and, in his work field, changes the corrupt methods of all the previous revenue officers** — The section frames Kalit within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৭. **(C) It is natural that in such a stagnant society, there is no place for inquisitiveness** — The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৬৬৮. **(C) It is natural that the majority of Maithili's literature is the origin of such convenience and renewal** — The section frames Maithili's within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected

statement; the remaining options draw from other parts of the volume.

৬৯৯. **(B) Then, whether it does not seem as if I have made some mistake somewhere.' The artist Gajendra Thakur obtains sufficient marks to pass the above expectation of Maupassant —** The section frames Gajendra Thakur within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫০০. **(B) Firstly, Maithili does not have any unanimous, universally accepted form; there is no consensus even on its naming; secondly, its much- proclaimed, much-expanded geographical area is also disputed —** The section frames Firstly within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫০১. **(D) But it must be accepted that without being nostalgic towards one's roots or in the absence of intense involvement with one's livelihood, composing a novel with such content is not possible —** The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫০২. **(D) At the structural level, there is an abundance of description, narrative, and details in the novel —** The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫০৩. **(C) Nand also has an aversion to corruption, and in the form of various losses, he pays its price —** The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫০৪. **(A) Jhingur Thakur is a traditional farmer by profession, but he understands the importance of education, and that is modern education —** The section frames Jhingur Thakur within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫০৫. **(A) Shedding light on humans and revealing their mystery is the core element of the novel.' Along with enriching 'Sahastrabadhanee' with the subtlest details of life, Gajendra Thakur has remained more credible in his presentation —** The section frames Gajendra Thakur within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫০৬. **(A) The irrelevance of Sanskrit education in the current era is in his cognizance, and therefore, renouncing the attachment to traditional Sanskrit education, he arranges modern education for his son Kalit —** The section frames Sanskrit within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫০৭. **(A) The content of the novel keeps demanding this natural coordination, and the novelist, taking cognisance of this demand, has followed it —** The section frames Sahastrabadhanee within the larger topic of Sahastrabadhanee: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫০৮. **(A) In today's time, its knowledge and experience have become very necessary —** The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫০৯. **(B) Pratibha- Cunningness and talent are two different things —** The section frames Pratibha- Cunningness and within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫১০. **(C) A line from the story: “And from Dusadhtoli, Chamartoli, and Dhobiyatoli, all the books were gathered and taken away.” Thether Manukkh- From this story, it becomes clear that the complete degradation of humans has happened —** The section frames Dusadhtoli within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪১. (D) While reading, it seems that we have entered another world — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪২. (B) Otherwise, bringing such words suitable to the characters was necessary — The section frames Otherwise within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪৩. (A) The attempt to bring the compositions of the forgotten poet Pt — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪৪. (A) Nutan Media- How modern media is functioning, that has been revealed — The section frames Nutan Media- How within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪৫. (D) The journey has become long now…." Research-Essay-Criticism In the beginning, there is 'Khissa Shit-Basant', based on field work — The section frames Research within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪৬. (A) But seeing oneself with that much calmness and seriousness is not an easy thing — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪৭. (D) I had heard the 'Bagiya's tree' story from my grandmother's mouth during childhood — The section frames Bagiya's within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪৮. (B) The dialogue is suitable for life and the characters — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪৯. (B) Expression of new things has been done with a new perspective — The section frames Expression of within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫০. (B) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time — The section frames Society and Culture within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫১. (B) Therefore, there is a belief that if not today, then tomorrow, someone will definitely make my effort meaningful." This sentence, which spreads hope, keeps arising in the mind repeatedly — The section frames Therefore within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫২. (D) In this line, a description of that anguish of separation is found — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫৩. (B) In the end, this is a new experiment of collecting all literary genres in one place — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫৪. (C) By collecting many literary works in one book, you have made such a garland for the readers, in which it seems that flowers of various colours are strung in one place — The section frames A Letter for Kurukshetram Antarmanak

within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫২৫. (D) Vidyapati's Videsiya - Pia Desantar - some new facts have come to light in this — The section frames Vidyapati's Videsiya within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫২৬. (C) Time has not changed, this village of mine has not changed." Certainly, by composing so many children's poems, you have made a commendable effort to fill the treasury of children's literature — The section frames Children's Literature within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫২৭. (B) Directions for staging have been given in a good manner — The section frames Directions within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫২৮. (A) Along with this, from the descriptions of the villages and houses of this place - Jhajharpur, Mehath, Gadhia, Naruar, Kachhwi, etc., the fragrance of Mithila's soil and water has naturally come into the story — The section frames Along within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫২৯. (C) Speculative interpretation and criticism have kept happening — The section frames Speculative within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৩০. (D) One line was remembered: “On a Maithili servant like you Is the hope of us all Will fill the treasury of Maithili There is complete faith.” Sahasrabdi Ka Chaupadpar Seated on the Chaupad of the millennium, you are showing the game of life — The section frames Sahasrabdi Ka Chaupadpar within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৩১. (A) Seeing this colony, something came to mind." "Don't see this Papiyaha colony." The novel is enriched not only with psychoanalysis but also with philosophy — The section frames Seeing within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৩২. (A) Ham Nahi Jaeb Videsh- How much pain- suffering and laughter-joy is filled in a person's heart — The section frames Ham Nahi Jaeb Videsh- How within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৩৩. (B) Regarding human tendencies, this line can be seen: "It is human tendencies, to compare and find equality, how many people spend their lives in criticism and analysis of similarity and difference — The section frames Regarding within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৩৪. (C) The size of the drama is short, which is indicative of newness — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৩৫. (C) Sahasrabadhanee (Novel) \- Since ancient times, along with curiosity about the subject of Sahastrabadhanee, it has been speculated about — The section frames Sahastrabadhanee within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৩৬. (B) Descriptions of Mithila's rivers - Kamala, Kosi, Balan, etc., have been done — The section frames Descriptions of Mithila's within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫३७. **(A) Now see, the three children's exam results kept coming first every day, now what has happened to them** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫३८. **(D) In the end, that same essence keeps emanating** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫३९. **(D) How much pathos is hidden in this statement of Banveer: "Mother, father!** — The section frames Banveer within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫४०. **(B) So much so that humans, having descended lower than birds, small birds, insects, and moths, have become thether (completely crushed/hollow)** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫४१. **(A) He does not think at all about the consequence of the defect** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫४२. **(C) If we start to assimilate this line seriously, then not just the name, but the essence and purpose of the novel are also revealed** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫४३. **(B) By science in a different way, and by literature and spirituality in different ways** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫४४. **(D) You have made an attempt to critique it in some new way** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫४५. **(D) And the community of readers can obtain any taste of literature from this lengthy book** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫४६. **(C) People keep saying that your mother-father sold you** — The section frames People within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫४७. **(D) You have made an attempt to decorate a mythological story, based on religious preaching, as a plot in some new way** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫४८. **(B) The language of the novel is suitable for Maithili readers; it is described in a natural way, just as people speak** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫४९. **(D) With a new perspective, the development of all the characters has happened with ease, which is suitable for the novel** — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫५०. **(C) The drama Sankarshan introduces one to a new character, who understands the cheating of village people well** — The section frames Sankarshan within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৭১. (B) Despite the small size of the novel, the complete development of the plot has happened — The section frames Despite the within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৭২. (C) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Kavi Chaturbhuj Shabdavali, and Badrinath Jha Shabdavali, a detailed description of the Maithili word treasury has been given — The section frames Through Kavisheshwar Jyotirishwar Shabdavali within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৭৩. (B) While progressing with speed, the hints of all things have come, and the condition and direction of that ancient time are naturally reflected — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৭৪. (D) Shiv Kumar Jha 'Tillu' — The contents and article heading associate this section with Shiv Kumar Jha 'Tillu'.

৫৭৫. (A) He has churned the abundant juice of all genres of literature and made a concoction, where it is impossible to say where the waters of Ganga, Kosi, Yamuna, or Hooghly are? — The section frames Ganga within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৭৬. (C) The poet himself is a Dundabhi player, so how can there be a clear vision? — The section frames Dundabhi within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৭৭. (D) In 'Badka Sadak Chhah Lan Bala', a sequential description of Mithila's development has been given — The section frames Badka Sadak Chhah Lan Bala' within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৭৮. (A) Tvanchahanch and Asanjati Man: As becomes clear from the name, both poems have been written reflecting historical events — The section frames Tvanchahanch and Asanjati Man within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৭৯. (A) I cannot clearly consider it an autobiography, because the novelist has not evoked it in any form — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪০. (B) Some people, to satisfy others, change their ideology externally — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪১. (B) Along with sister languages, due to the influence of Western culture, the Maithili language has flickered — The section frames Along within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪২. (D) The relationship between groom and bride, naturally, is just a compromise, but in the world's system, this is the most sacred and unique relationship — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪৩. (D) Some more places may have been missed; enlightened readers can work on this subject — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৪৪. (A) In his own literature, full attention is not being paid to linguistic errors — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining

options draw from other parts of the volume.

८६५. (B) Then why did priest Shatanand ji have the marriage of the aunt from Kharadak performed on that same date? — The section frames Shatanand ji within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८६६. (B) By binding new, new genres of literature and the ignored class of society in the embrace of Maithili, bringing communism and socialism to the soil of Maithili, he washed away the inappropriate stigma attached to the foreheads of us all — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८६७. (B) The language of the compositions, written centering all images, is extremely simple — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८६८. (C) Actually, Subhash ji is the Phanishwar Nath Renu of Maithili literature — The section frames Actually within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८६९. (A) The reason is that the life of those living on the riverbanks is like that of aquatic creatures — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८७०. (B) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Rasamay Kavi Chaturbhuj Shabdavali, and Badrinath Shabdavali, a detailed description of the timeless word structure and word treasury of Mithila-Maithili has been given — The section frames Through Kavisheshwar Jyotirishwar Shabdavali within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८७१. (D) At places, the use of English letters has been done, like: Anesthesia, Opinion, Impression, etc — The section frames English within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८७२. (B) Conclusion: In this book divided into seven parts, an attempt has been made to taste the comprehensive essence of literature — The section frames Conclusion within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८७३. (D) Gajendra ji's review of Shri Subhash Chandra Yadav ji's story collection 'Banait-Bigadait' is unparalleled — The section frames Shri Subhash Chandra Yadav ji within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८७४. (B) Maithili is a folk language; efforts should be made to promote folk culture — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८७५. (C) In all dramas, there is an inclusion of humor and eroticism in some form or another, but here, why the lack? — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८७६. (A) If he had been somewhat lax in his duty, his family could have been drenched in the flood of materialism — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८७७. (A) 'Mahur' was a revolutionary novel for Maithili literature — The section frames Mahur' within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৬৮. **(C) It may be that in her fate, household happiness like Sita ji was not written, but the stigma was attached to the date of 'Wedding Panchami'** — The section frames Sita ji within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৬৯. **(B) Even a person with a multi-faceted personality, feeling pressure in the motion of life, suppresses their sensitivity somewhere and acts like a Dundabhi player** — The section frames Dundabhi within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫০. **(C) Literary thought, seeing the count of readers, is also not less than anyone** — The section frames Literary within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫১. **(A) In place of these all words, the use of our own words could have been done, but it was not done** — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫২. **(D) To consider the description of the story of a family spanning one hundred and fifteen years as a fictional story would definitely be considered an ax blow to the creator's feelings** — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫৩. **(D) In this poem, the poet's perspective is to support widow marriage, but the upper-caste Maithils are not accepting it** — The section frames Maithils within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫৪. **(A) I understand that in this book, priority has been given to the perspective for the amalgamation of literature** — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫৫. **(D) How can Maithili's condition and direction get a new impetus from this?** — The section frames Maithili's within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫৬. **(A) If the skin of the feet rots, then new ones will come** — The section frames If the within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫৭. **(A) In this part, two children's dramas, twenty-five children's stories, alphabet education, and over one hundred children's poems have been given** — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫৫. **(C) The best subject of this part, which shook my inner mind, is the fluent and detailed presentation on the world of compositions of the forgotten poet, Pandit Ramji Chaudhary** — The section frames Pandit Ramji Chaudhary within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৫৯. **(B) Sahasrabdi Ka Chaupadpar: The third part of Kurukshetram Antarmanak is in the form of a poetry collection, whose title has been given as 'Sahasrabdi Ka Chaupadpar'** — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৫৬০. **(A) 'Maithili Samalochna' operated by Videha on 7 April 2012) Kurukshetram Antarmanak Shiv Kumar Jha 'Tillu' Some people have this tendency that they keep making new, new types of experiments in their ongoing lives** —

The section frames Videha within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৮৯১. **(C) The analysis of Aryan culture within the periphery of religion and the field of action seemed good —** The section frames Aryan within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৮৯২. **(A) People do not want to remember that day of their ancient history, from which one experiences immense pain —** The section frames People within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৮৯৩. **(A) Hearing the various names of Karail, Taruj, and Kheera, village life comes to mind —** The section frames Hearing the within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৮৯৪. **(B) In the introduction and recognition of the brave original man Lorik of Saharsa-Supaul, a vision of mythological Maithil culture is seen —** The section frames Lorik of Saharsa-Supaul within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৮৯৫. **(B) The effect of his good deeds was this that the children, especially Arunee, could not become very prosperous materially, but they became human beings in the shelter of their father's shade —** The section frames Arunee within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৮৯৬. **(A) The analysis of the style of the storyteller of these all stories, whatever it may be, its decision should be left to the readers, but the purpose of the composition is clear —** The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৮৯৭. **(B) This is the true form of society's rotting condition: on one side, the cowherd of Mahis, and on the other side, the sycophant of the Collector —** The section frames Mahis within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৮৯৮. **(C) In the east, from many places in Purnia and Kishanganj, to in the west, the temple of mother Durga at Chamunda (Muzaffarpur) has been discussed —** The section frames Purnia and Kishanganj within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৮৯৯. **(C) Now the question arises: which genre should Galpa-Guccha be considered? —** The section frames Now the within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৯০০. **(A) Whereas if children's literature is not refined, then in the near future, the form of the mother tongue may dissolve —** The section frames Children's Literature within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৯০১. **(A) The reason is clear: the dramatic form of Pia-Deshantar is performed among the backward castes of Mithila —** The section frames Pia-Deshantar within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

৯০২. **(C) After reading the story “Sarva Shiksha Abhiyan”, the explanation of the reason for the failure of government schemes towards Dalit, backward, etc., classes in Maithili literature seems real —** The section frames Sarva Shiksha Abhiyan within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३. (A) Possibly, the silent viewpoint of society's path-guide has been made the central point of the poem — The section frames Possibly within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४. (C) On this genre, compositions were already being written in Maithili before, but this genre was known by the name 'Kshanika' — The section frames Kshanika' within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५. (A) It is natural, 'where the sun does not reach, the poet went there' — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६. (D) In other castes, it is not mandatory, but most people of that class too are lovers of fish — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७. (A) Due to such cheating, people often view a 'Bihari' person with suspicion at eight places — The section frames Bihari' within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८. (B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९. (D) Gajendra ji is a person standing in the line of those people — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०. (C) In this crowd, the name of Ramji Chaudhary is also there — The section frames Ramji Chaudhary within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११. (A) In whose house, in the year of the establishment of the Indian National Congress, 1885 AD, a child took birth - Kalit — The section frames Indian National Congress within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११२. (C) The strength to accept the truth exists only in a few people — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३. (B) That revolutionary and supporter of the balanced thought stream, that person is unknown to none - the editor of Maithili literature's first internet fortnightly magazine, Videha - Shri Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४. (D) Certainly, this chapter will be useful for readers as well as for litterateurs and those competitors of civil services who, taking Maithili as a main subject, are trying to participate in the competition — The section frames Certainly within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५. (D) The inferiority of caste in an I.P.S. probationary officer of the Dom caste can deeply pain any close person — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९१६. (D) Time, place displacement, and life on a crutch can be considered average — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९१७. (C) Nand's transparent thinking, talking directly with his wife, not addressing in the third person — The section frames Nand's within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९१८. (A) In this part, providing distinction to the land of Mithila with a new philosophy is the dignity of relationship in the image of honesty and compassion — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९१९. (B) Maya ji received the Sahitya Akademi award for this book — The section frames Maya ji within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२०. (A) If it was ever written, it was given the form of an epic — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२१. (D) Seeing the pathos of Badariya, the hero of 'Kathak Banala Lok', even a stone could melt — The section frames Seeing the within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२२. (A) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२३. (A) There was some complexity with the language of us all, that there are so many such creators in this world who have departed, bundling their compositions with themselves — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२४. (D) I had read one poem in Hindi literature: 'Goraiyo ki Majlis me Koyal hai Mujrim' — The section frames Hindi within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२५. (C) Therefore, the forward-thinking people consider it appropriate to stay away from it — The section frames Therefore within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२६. (D) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports — The section frames Western within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२७. (D) The first day you slipped Listen to this, son Leaving and abandoning batting and bowling First do fielding, little hands" (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२८. (B) 7.121) His poetic language is extremely expanded and wide, which he has used — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९२९. (C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, “the elephant's ears like winnows” (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९३०. (A) The pain of child laborers also comes to the fore, like: "Winter has come again The bones are cracking Bihari!! — The section frames Winter within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९३१. (D) If I bowl, I will get tired If I bat, I will get hit? — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९३२. (D) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९३३. (D) 7.84) and “a pipe attached to the elephant's mouth” (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९३४. (A) He gets appropriate answers to his various curiosities there, due to which he continuously prefers to stay near them — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९३५. (B) The poet has analyzed this restlessness of the child in this way: "Grandfather, what should I do first Bowling or batting? — The section frames Grandfather within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९३६. (D) It seems dawn has broken From the dew, the morning has started again Without preparation" (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९३७. (B) 7.90) As far as the question of language use is concerned, in this, the young poet has introduced his liberal tendency — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९३८. (D) Stories Penetrating to the Depths of Social Disparity — This contributor is linked with the section titled “Stories Penetrating to the Depths of Social Disparity”.

९३९. (D) Till then, this cold shiver, settled in the bones, much colder than the shiver of this rainy season — The section frames Till the within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४०. (A) Occasionally, some exchange of messages related to literary writing has definitely happened, but in the course of purposeful message-sending, it is not possible to know any person — The section frames Occasionally within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४१. (A) And second, having gone there, why did it sleep? — The section frames Stories Penetrating to the Depths of Social Disparity within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४२. (B) The natural desire to connect with one another, natural and simple laughter and jest, naturally gives the fragrance of Mithila's soil — The section frames Mithila's within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४३. (C) Various regional studies, awareness of contemporary needs, and the thought of the criterion of propriety and impropriety form the basis for the creation of standard literature — The section frames Various within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४४. (C) 'Sangharsh' is the story of a widow who has woven the support of life in the form of her only son — The section frames Sangharsh' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४५. (C) Many questions of this type definitely create many curiosities in the mind of a simple reader like me, and for the quelling of that curiosity, only the study of the book is the way! — The section frames Stories Penetrating to the Depths of Social Disparity within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४६. (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book — The section frames Shabdashastram' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४७. (A) For a story that penetrates to the layer of social inequality, commendation and hearty congratulations to the author — The section frames Stories Penetrating to the Depths of Social Disparity within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४८. (B) But this consent is not through this: that the groom's father was of a very progressive ideology or was trapped in affection for his son! — The section frames Stories Penetrating to the Depths of Social Disparity within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९४९. (D) The author's novel thinking and his diverse cultural views can inspire creativity and various innovations — The section frames Stories Penetrating to the Depths of Social Disparity within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५०. (B) In the course of study, in the long story section, reaching and reaching 'Shabdashastram', an introduction is made to the source song of the title in a lyrical form, and one steps closer to understanding the significance of words — The section frames Shabdashastram' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५१. (D) No sense of guilt, no shame, just the naked form of selfishness! — The section frames Stories Penetrating to the Depths of Social Disparity within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५२. (A) Otherwise, this wall of inequality, why only in Delhi, stands in the entire country, from which the tendency to turn a blind eye has been there for the power establishment as well as for the comfort-seekers — The section frames Otherwise within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५३. (D) November 2010) Story Penetrating to the Layer of Social Inequality Abha Jha I know Gajendra Thakur ji as the chief editor of Videha magazine — The section frames Gajendra Thakur within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५४. (C) Although the level of this thought-based story is very high and the presentation is distinct, yet, like a dense cloud of thoughts, the lightning of interest has been covered — The section frames Although the within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५५. (D) But the author, doing psychological analysis, goes on - seeing such behavior of people, in reaction, the listless elder sister's disenchantment towards her parental home, her faith in Hanuman ends! — The section frames Hanuman within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५६. (D) 'Atamahatya' is the story of depression taking birth in the minds of today's and tomorrow's children, for which there is a lack of timely treatment — The section frames Atamahatya' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५७. (A) First of all, I consider some short stories, which, rooting themselves in the social fabric, perform surgery on the entrenched selfishness, greed for others' wealth, and the natural tendency to oppress the weak, and move forward — The section frames Stories Penetrating to the Depths of Social Disparity within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५८. (C) Here, giving an example of change, the author takes Letterbam from the livelihood imposed by society, brings him into the world of his capabilities, makes him a successful singer, and makes his life meaningful — The section frames Letterbam within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९५९. (A) People call her crazy, but she has the stubbornness to install her son's statue at the gate of the government colony — The section frames People within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९६०. (C) All will remain in this Delhi, to fight with Delhi, to make it New Delhi — The section frames Delhi within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९६१. (C) A story analyzing caste and the caste system is 'Doma, Budhan and..' — The section frames Budhan and within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९६२. (C) Nowadays, many e-magazines are emerging, but Videha is Maithili's famous and first fortnightly e-magazine, which has been continuously and uninterruptedly published under Gajendra Thakur ji's editorship for many years till now — The section frames Gajendra Thakur within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९६३. (B) This diversity of Gajendra Thakur's writing is not only in this book but is seen in his entire writing — The section frames Gajendra Thakur within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९६४. (C) Here, the purpose of giving all three types of stories in one place could possibly be that the author also had in mind the clarification of the pride that exists over short stories and very long stories; this can be guessed — The section frames Stories Penetrating to the Depths of Social Disparity within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९६५. (C) During this struggle, she does not widen it only for herself, but indirectly shows the path of hope to every person who loses and gives up in the vicious cycle of the justice system — The section frames Stories Penetrating to the Depths of Social Disparity within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९६६. (D) The English translations of these both stories are also included in the book, and proof of their popularity is their publication in various newspapers and magazines and their display at international film festivals — The section

frames Stories Penetrating to the Depths of Social Disparity within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९६७. (C) The purpose of the translation into English was undoubtedly in the author's mind that the expanse of Maithili stories should not remain limited only to Maithili-speaking readers, but should also get global acquaintance and fame — The section frames English within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९६८. (B) Acharya Ramanand Mandal — The contents and article heading associate this section with Acharya Ramanand Mandal.

९६९. (B) Litterateur Gajendra Thakur: Personality and Works — This contributor is linked with the section titled “Litterateur Gajendra Thakur: Personality and Works”.

९७०. (A) He is the genealogical writer of the Panjis of all the Maithil Brahmin communities of the Mithila region — The section frames Panjis of within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९७१. (A) Whose discussion poet Jyotirishwar had done in his composition Varnaratnakar — The section frames Whose within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९७२. (A) His native village is Mehath, under Madhubani district — The section frames Mehath within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९७३. (C) The research-oriented litterateur Gajendra Thakur, in his literature, discusses the litterateurs of the parallel stream, which are rare in mainstream literature — The section frames Gajendra Thakur within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९७४. (A) In the criticism of Gajendra Thakur, Ramanand Jha 'Raman' is brahmanical, and Taranand Viyogi is new brahmanical, whereas Ramanand Jha 'Raman' belongs to the Brahmin caste, and Taranand Viyogi belongs to a non-Brahmin-non-Kayastha caste — The section frames Gajendra Thakur within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९७५. (A) The written evidence of personalities considered mythological until today became available for the first time — The section frames Litterateur Gajendra Thakur within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९७६. (B) He transcribed the inscriptions written on 1100 (eleven hundred) palm leaves - Basaha leaves, written in the Tirhuta script of the Maithili language, into the Devanagari script — The section frames Tirhuta Script within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९७७. (A) For Videha, neither all Brahmins are brahmanical, nor are all Dalits objects of sympathy — The section frames Videha within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९७८. (A) For example, Adikavi Vidyapati Nayee, who existed before Kavisheshwar Jyotirishwar — The section frames Adikavi Vidyapati Nayee within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९७९. (B) Maithili litterateur and activist Gajendra Thakur, today, through the parallel Maithili literature movement, is encouraging the litterateurs of the Dalit and neglected classes — The section frames Gajendra Thakur within the larger topic

of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९८०. (B) Under Videha Samman, Parallel Sahitya Akademi, Parallel Lalit Kala Akademi, and Parallel Sangeet-Natak Akademi honors and awards are given, from which persons of the parallel stream get encouraged to do better in their field — The section frames Videha within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९८१. (B) Gajendra Thakur is the radiant family lamp of father Kripanand Thakur and mother Lakshmi Thakur — The section frames Gajendra Thakur within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९८२. (C) A True Servant of Maithili: Shri Gajendra Thakur ji — This contributor is linked with the section titled “A True Servant of Maithili: Shri Gajendra Thakur ji”.

९८३. (A) At particular times, a book of some genre is imposed upon the readers, for which they have no attachment at all; why would that not happen even in Mangani? — The section frames Mangani within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९८४. (B) From poetry gatherings to symposiums on various subjects also happened through e- medium — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९८५. (A) This number is very low; the reason is that many creators or their family members, in the cycle of royalty, do not want to keep their books before readers through this medium — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९८६. (A) Contextually, readers should also have this information that for giving books on Kindle, there are only a few languages in India, in which Maithili is not there — The section frames Contextually within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९८७. (A) Besides 'Mithila Darshan', 'Karnamrit', and 'Bharati Mandan', the responsibility of distributing some other short-term magazines in Muzaffarpur city was given to me — The section frames Besides within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९८८. (D) To tell the truth, how many places are libraries vibrant, and at how many places are Maithili books available in the library? — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९८९. (A) In such a situation, it is impossible for a reader settled abroad and interested in Maithili literature to get the book in hand — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९०. (B) Someone has interest in reading beautiful articles, then someone has attachment towards drama — The section frames Someone within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९१. (B) They all have that habit formed, so what to do? — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९२. (B) This is also one reason why Videha did not continuously give books on Kindle — The section frames Videha within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९३. (A) In the year 2000, he started his journey from 'Bhalsarik Gaachh' and after that, achieving one after another, he kept going — The section frames Bhalsarik Gaachh within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९४. (D) If you do not walk in step with the times, then that same situation will happen that your mother tongue will become extinct — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९५. (C) The meaning is that with just one click, all the information of the world becomes available, yes, through the medium of the internet — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९६. (C) As much language as you can learn, that is best, but not by sacrificing your mother tongue — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९७. (A) After a certain time, books are not found anywhere in the market — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९८. (D) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr — The section frames Maithili Web Journalism within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

९९९. (A) All his works, one more precious than the other, like priceless gems, are adorning his crown — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०००. (B) According to interest, the availability of books for the reader class, if you ask the truth, is not here — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१००१. (A) If the development of science is used for positive work, then the forms and colors of the world would change — The section frames If the within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१००२. (A) The question is proper, and its brief answer is this: if due to lack of knowledge, errors related to language and grammar are found, it is my request that the enlightened readers refine them and read — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१००३. (C) The internet came to India on 15 August 1995, and the presence of the Maithili language on the internet is considered to have happened in 2000 AD — The section frames India within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१००४. (A) The work done by him on Mithila's Panji management, genome mapping (450 AD to 2009 AD), proved to be a milestone, whose discussion continues everywhere — The section frames Panji within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१००५. (D) Gajendra Thakur ji had made many Maithili sites on Yahoo Geocities; this was the first presence of Maithili on the internet — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१००६. (B) He has done special work on Panji management, such as: 1 — The section frames Panji within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१००७. (A) Mainly, he is a historian, ghazal writer, playwright, educationist, and along with being the chief editor of Videha (the first Maithili international fortnightly e-magazine), he is the operator and guide of numerous websites — The section frames Videha within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१००८. (D) A polyglot, Thakur ji's field of work and work is so extensive that it cannot be completed in one article, and I will not be able to do it — The section frames Thakur ji within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१००९. (B) In this sequence, he met Gajendra Thakur ji for the first time, and while returning, he brought some books as gifts for me from his side — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०१०. (A) After Yahoo Geocities closed, in 2004, a blog was created by Thakur ji from the same name, and in January 2009, it was connected with Videha, where until now all the issues of Videha are published — The section frames Videha within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०११. (A) About 5 years later, the internet revolution came in Maithili, the credit for which goes to 'Gajendra Thakur' ji — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०१२. (A) From these books, I got information about other genres of Maithili literature, grammar, and Maithili web journalism — The section frames Maithili Web Journalism within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०१३. (D) His contribution (through Videha) in the digitization of Maithili can be seen, on the basis of which he can be called the father and nurturer of Maithili web journalism — The section frames Videha within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०१४. (B) Otherwise, the readers' community can read his detailed introduction on Wikipedia — The section frames Otherwise within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०१५. (D) A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha — This contributor is linked with the section titled “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”.

१०१६. (C) Unmukt (Poetry Collection) - Santosh Kumar Jha ISBN NO.978-93-80538-85-3 ENGLISH TITLES 95 — The section frames Unmukt within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०१७. (D) The author is given some money in exchange for the book, but the copyright remains with the publisher — The section frames A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०१८. (B) Ham Puchhai Chhi (Poetry Collection) Vineet Utpal 2009 160 ISBN NO.978-93-80538-05-1 14 — The section frames Ham Puchhai Chhi within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०१९. (C) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38 — The section frames Mithilak Sanskaar within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२०. (A) Indradhanushi Akas (Poetry Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-46- 59 — The section frames Indradhanushi Akas within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२१. (B) Prabandh- Nibandh-Samalochna Part Two (Kurukshetram Antarmanak-2)- Gajendra Thakur ISBN NO.978-93-80538-54-9 39 — The section frames Gajendra Thakur within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२२. (D) Khali Kamra (Story Collection) - Prasanna Kumar Acharya ISBN NO.978-93-80538-40-2 94 — The section frames Khali Kamra within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२३. (A) History of Shruti Publication - The first book from Shruti Publication was published in 2008, which was the drama "No Entry: Ma Pravesh" written by Dr — The section frames History of Shruti Publication within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२४. (A) Rathak Chakka Ulati Chalai Baat (Poetry Collection)- Ramvilas Sahu ISBN NO.978-93-80538- 69-3 63 — The section frames Rathak Chakka Ulati Chalai Baat within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२५. (B) Among them, many books were the author's first book — The section frames Among the within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२६. (D) The author gets his book printed with his own money, the publisher is someone else — The section frames A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२७. (C) Learn Braille through Mithilakshar - Gajendra Thakur ISBN NO.978-93-80538-56-3 98 — The section frames Gajendra Thakur within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२८. (C) Such authors contacted Gajendra Thakur for their copyright and got it published under their own name through common publication — The section frames Gajendra Thakur within the larger topic of A Discussion on Panji

Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०२९. (C) Publications of Shruti Publication - Till now, a total of more than 100 books have been printed by Shruti Publication — The section frames Publications of Shruti Publication within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३०. (A) Shambhudas (Three Long Stories: Maituggar, Shambhudas and Phansi)- Jagdish Prasad Mandal ISBN NO.978-93-80538-74-7 66 — The section frames Shambhudas within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३१. (C) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37 — The section frames Jeevan-Maran within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३२. (A) In addition, in other books, the total expenditure was about 17,000 copies of books — The section frames A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३३. (B) Out of the remaining 50-50 copies, some were given to 25-30 prestigious libraries in India, and the rest remain with Gajendra Thakur ji — The section frames Gajendra Thakur within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३४. (C) Nav Anshu (Ghazal-Hazal, Rubai Compilation) Amit Mishra 2012 ISBN NO.978-93-80538-82-2 84 — The section frames Nav Anshu within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३५. (C) Anshu (Criticism)- Shiv Kumar Jha "Tillu" ISBN NO.978-93-80538-33-4 62 — The section frames Anshu within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३६. (C) Jeevan-Sangharsh (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-27-3 36 — The section frames Jeevan-Sangharsh within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३७. (B) The list of books will be found at the end of this article — The section frames A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३८. (D) Bhaik Saneh Ityadi (Short Story Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-42-6 56 — The section frames Bhaik Saneh Ityadi within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०३९. (C) Sahasrabdi Ka Chaupadpar (Poetry Collection) Gajendra Thakur 2009 50 ISBN NO.978-93-80538- 17-4 25 — The section frames Gajendra Thakur within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४०. (D) Maithili Bhasha Sahitya: 20th Century (Criticism) Prem Shankar Singh - 2009 400 ISBN NO.978-93-80538-12-9 16 — The section frames Century within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४१. (A) Because of Videha, there is a constant pressure, the pressure to compose and the pressure to connect creators — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४२. (A) But all this remained unrecorded until two years ago — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४३. (A) Many were dragged into controversies and then took the so-called path of decline — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४४. (A) And those who have that tendency, people of all castes and religions should gather together so that we can all save ourselves from backstabbing — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४५. (B) Munnaji: Maithili was specifically the original language of the entire Brahmin class — The section frames Munnaji within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४६. (B) Even after our death, these 'Raktabeej' (demon seeds) will keep our objectives moving forward — The section frames Raktabeej' within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४७. (D) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४८. (D) Gajendra Thakur: How is misuse of Maithili, or misuse of any language, possible? — The section frames Gajendra Thakur within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०४९. (C) I have the support of the editorial board members of Videha, residing in distant provinces and countries, who do so much hard work, and if I do less work than them all, then what kind of editor am I? — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५०. (C) At the village school, the responsibility for a children's drama was placed on our shoulders by the new master saheb Virabhadra ji and the master saheb from Barhara — The section frames Virabhadra ji and the within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५१. (D) Munnaji: At places, this discussion arises that you and Shruti Publication are spending a larger portion of your financial-mental energy on publishing particular individuals; what would you say about that? — The section frames Munnaji within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५२. (A) Seeing your work among the youth, I have often felt delighted; for that reason, I wanted to have a detailed discussion with you on this — The section frames Seeing within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५३. (A) In Maithili journalism, the number of talented people was low, so such encroachment was natural — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining

options draw from other parts of the volume.

१०५४. **(A) Videha is the only international research journal of Maithili recognized by the Paris-based international organization —** The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५५. **(D) Gajendra ji, your most of your residence and education happened outside Mithila —** The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५६. **(A) But you, apart from this, give space to everyone-what thought does this express? —** The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५७. **(C) Because I have no aversion to writing, wherever it may lead, and nor is there any stress in creating new writing —** The section frames Because within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५८. **(B) In the 1942 AD movement, Panchanan Jha and Puran Mandal together sacrificed their lives in Jhajharpur, but that was not recorded; in 2009 AD, Jagdish Prasad Mandal made that event the basis of his story 'Pachhtaba' —** The section frames Panchanan Jha and Puran Mandal within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०५९. **(A) Our effort ended this discourse of lack: “We have done this big thing, this is not possible,” etc., etc., etc —** The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६०. **(B) For Maithili books of Shruti Publication, we also provide technical assistance up to camera-ready copy —** The section frames Shruti Publication within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६१. **(A) Without the support of any government literary institution, translations of my novel Sahasrabadhanee have been done in English, Sanskrit, Tulu, Kannada, Marathi, and Konkani —** The section frames Sahasrabadhanee within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६२. **(C) Attachment to truth and opposition to injustice all come naturally; there is no need for any specific activity or incident, no need to take advantage of any incident —** The section frames Attachment within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६३. **(A) Munnaji: Doesn't publishing compositions of multiple genres simultaneously pose a threat to your own identity? —** The section frames Munnaji within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६४. **(C) Munnaji: Won't you too, under the mental encroachment of Maithils, change your views and become just like that, as has been happening in Maithili journalism till today? —** The section frames Munnaji within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६५. **(A) Munnaji: When and how/from where did the inspiration for composition come for the first time? —** The section frames Munnaji within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६६. **(C) We once heard from my father's mouth that in this life we are living in the city, but for the next seven births, I will not leave the village —** The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६७. (C) Munnaji: Thank you very, very much for your independent thoughts and for giving so much time. (From Videha Archive, this interview was originally published in the January-March, 2011 issue of Purvottar Maithil — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६८. (B) Possibly, that period also gave me time and determined my direction — The section frames Possibly within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०६९. (A) But both these statements are not entirely true; many people sacrificed everything and devoted themselves to Maithili, but due to factionalism, they were not discussed — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७०. (A) But the literature residing in the people's throats is in the entire Brahmin class; Umesh Mandal has compiled such literature of 12-14 castes, and books by Mahendra Narayan Ram/ Vishweshwar Mishra/ Manipadma have also been published — The section frames Brahmin within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७१. (C) Nor have we ever spared any composition-thief on the basis of caste — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७२. (A) Gajendra Thakur: In the matric syllabus, we used to read that Maithili speakers of all castes are Maithils, but on the ground level, at Vidyapati festivals etc., this Maithil epithet mainly used to be limited to two castes — The section frames Gajendra Thakur within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७३. (A) In Videha: Sadeha:1, there were 118 authors (ranging from 18 years to 88 years) — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७४. (B) The e-mails and letters received by me, readers' appreciation letters, the success of my plan for the preservation of manuscripts, and my research in linguistics-all this has given me satisfaction — The section frames Research within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७५. (C) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet — The section frames Yahoo Geocities within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७६. (A) Gajendra Thakur: Maithili criticism faced real problems — The section frames Gajendra Thakur within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७७. (D) Many of our suggestions were also not accepted by publishers; all institutions have limits of financial resources — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७८. (D) So my education in English literature became the basis for my articles on the influence of English literature on Maithili literature — The section frames English within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०७९. (A) Guest editors got tired of asking for compositions; there are also examples of that — The section frames Guest within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८०. (C) Gajendra Thakur: The problem in Maithili was that there were no readers, so it used to be like that — The section frames Gajendra Thakur within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८१. (B) Secondly, if competition increases, then your literature will become stronger; if more people come, then more good people will come — The section frames Secondly within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८२. (A) You see, he did not flee, but he sent us all to the village — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८३. (A) Because of Videha, I met many people, good and bad, mostly good — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८४. (C) The philosophical elements of original Vachaspati/Kumarila/Mandan's Bhamati and Brahmasiddhi came into 'Shabdashastram' — The section frames Vachaspati within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८५. (C) If others come, our influence will decrease, meaning running away from competition; this had become the sentiment of both Brahmin-Kayastha and non- Brahmin-Kayastha writers, although there are exceptions to this as well — The section frames Brahmin-Kayastha and within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८६. (C) Later, these seven parts also came in paperback as seven parts — The section frames Later within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८७. (D) We do not run away from competition, from hard work — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८८. (B) At that time, my father was an Assistant Engineer, and the Ganga Bridge at Patna-Hajipur was being constructed — The section frames Assistant Engineer within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०८९. (D) Munnaji: Some editors are bound by the fate of “you publish mine or write on me, and I will publish yours.” They publish only some selected people or remain entangled in nepotism — The section frames Munnaji within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९०. (A) There was a Maithili-English dictionary, but there was no English-Maithili dictionary; in the process of creating that, we call blog as 'Jalavritta' and internet as 'Antarjal', so how would that happen? — The section frames Maithili-English Dictionary within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९१. (C) No one has dared to ask for my favour on the basis of caste or the name of relatives, at least those people who know my father and me — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९२. (B) But compared to the encouragers, these were in very small numbers, keep it at five percent — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९३. (C) If you feel like it, read a novel, and if not, read a long story-very long story — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९४. (B) This same Bhalsarik Gaachh, from 1 January 2008, has been appearing regularly in the form of the fortnightly e-magazine Videha; now its 371 Videha issues and 36 Sadeha issues have come — The section frames Videha

within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९५. (B) In the Panji, there are details of at least three great donors, one of whom donated everything three times in his life — The section frames Panji within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९६. (B) Why just Maithili, in all language journalism/university teaching, admission in language subjects happens with low marks, so such encroachment is more — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१०९७. (B) A question-answer conversation with Gajendra Thakur — The Chit-Chat section is structured as a conversational interview.

१०९८. (A) An Interview with Gajendra Thakur — This contributor is linked with the section titled “An Interview with Gajendra Thakur”.

१०९९. (D) In the parallel stream, you can see the criticism issue of Videha; there is its own critical theory here — The section frames Videha within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११००. (C) But did the character of the Sahitya Akademi change? — The section frames Sahitya Akademi within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०१. (C) Due to Videha's active opposition, change occurred in the Akademi, and different people became Akademi representatives — The section frames Videha within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०२. (D) “Man ke hare har hai, man ke jeete jeet.” (Defeat is of the defeated mind, victory is of the victorious mind) — The section frames Defeat within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०३. (A) In the mainstream, whatever choices are available, you have to make a decision from among them — The section frames An Interview with Gajendra Thakur within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०४. (A) The mainstream writers who come to Videha following the path of the parallel stream are respected — The section frames Videha within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०५. (D) What is the reason for the controversy regarding the numbering in the program named 'Sagar Raati Deep Jarae'? — The section frames Sagar Raati Deep Jarae' within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०६. (B) Answer- The mainstream presents Maithili along with the compositions of its creators alongside the literature of other languages, through articles, plays, novels, poetry, ghazals, etc — The section frames Answer- The within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०७. (C) Imagine if all awards were stopped, all assignments ended, all platforms, all institutions closed — The section frames Imagine within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११०८. (C) Ramdev Jha and his associates had dominance in the Sahitya Akademi — The section frames Ramdev Jha and within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११०९. (C) Answer- A house made of cow dung does not last long; award-winning writers have dried up the mainstream; the local literary-cultural environment is only up to an oasis — The section frames Answer- within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११११०. (D) And by that account, Maithili's place among other literature is low — The section frames Maithili's within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११११. (B) For example, until 2014-15, there used to be compositions of many neglected writers, but after that, their number decreased — The section frames An Interview with Gajendra Thakur within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११११२. (C) For example, Taranand Viyogi, Subhash Chandra Yadav, or Mahendra Narayan Ram, while being in the mainstream, could not give a single writer of their caste to Maithili, but they themselves level more accusations of being casteist on Maithili — The section frames Taranand Viyogi within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११११३. (A) The reduction in the number of editorial assistants was done by myself, after some incidents of those names being targeted by mainstream institutions — The section frames An Interview with Gajendra Thakur within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११११४. (C) What is the reason that the counting of that program held in Delhi does not happen? — The section frames Delhi within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११११५. (D) Gajendra Paswan writes a lot, therefore there is no quality in his compositions, but Gajendra Jha writes a lot, meaning he is very active and energetic — The section frames An Interview with Gajendra Thakur within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११११६. (A) Sagar Raati Deep Jarae is a reading program of Maithili stories, so how would it be counted as a Rabindra Jayanti program — The section frames Sagar Raati Deep Jarae within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११११७. (C) Youth can be discouraged; youth is a phase of life; there is no guarantee based on any stage of life — The section frames Youth within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११११८. (C) If it would survive, then how much, and if it would not survive, then why? — The section frames An Interview with Gajendra Thakur within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११११९. (C) Introduction to Gajendra Thakur and Preeti Thakur — This contributor is linked with the section titled “Introduction to Gajendra Thakur and Preeti Thakur”.

१११२०. (D) Learn Braille through Mithilakshar Script (2009, Second edition 2023) 11 — The section frames Braille within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१११२१. (D) My clear belief is that to reach a grand stature, a person has the support of many people, especially family — The section frames Introduction to Gajendra Thakur and Preeti Thakur within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११२२. (C) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११२३. (D) Animals (Translation - Children's Picture Story, Children's Literature) (1st Edition 2016, Revised Edition 2022) 5 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११२४. (A) Telugu Stories and Odia, Telugu, Gujarati, Bhojpuri and Kashmiri Poetry (Mithilakshar) 3 — The section frames Mithilakshar within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११२५. (C) The Child Who Was Afraid of Balloons (Children's Literature), (2022) 18 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११२६. (B) If the reader wishes, they can consider it as one book, but we have given separate order — The section frames If the within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११२७. (D) Therefore, when that person gets an opportunity to feel proud, all those people should be acknowledged — The section frames Therefore within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११२८. (D) Now, from here, this couple of creators is stepping forward for the 22nd- century Maithili literary cradle, which is fully adorned and ready especially for them — The section frames Introduction to Gajendra Thakur and Preeti Thakur within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११२९. (D) This is the first such honor where those sections were also honored whose talent was suppressed by the brokers of institutions and government — The section frames Introduction to Gajendra Thakur and Preeti Thakur within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३०. (B) Indira Jha Father: Shri Sudhir Chandra Jha Village Jageli, Bhaya-Taranagar, Purnia — The section frames Indira Jha Father within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३१. (A) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३२. (D) Sound of Instruments (Translation - Children's Picture Story, Children's Literature) (1st Edition 2019, Revised Edition 2022) 7 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३३. (D) But those who have read in the preface of my book “Maithili Ghazal ka Vyakaran evam Itihaas” will understand why we are doing this — The section frames Maithili Ghazal within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३४. (B) Maithili Ghazal: Aagaman aur Prasthan Bindu (Criticism-Analysis-Review of Ghazal), (2012) 2 — The section frames Maithili Ghazal within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३५. (B) Research-Essay-Criticism, (Part-2, Kurukshetram Antarmanak Khand-8), (Concise), (2023) 42 — The section frames Kurukshetram Antarmanak within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३६. (D) Lakshmi Thakur (Parental home - Haithi Bali, Madhubani) Father: Late Kripanand Thakur (Mother's village - Raje, Madhubani) Wife: Smt — The section frames Kripanand Thakur within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३७. (B) Fat King Thin-Skinny Rooster, (Children's Literature), (2022) 23 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३८. (A) A B C D - Nature Alphabet Book (Translation - Children's Picture Story, Children's Literature) (2022) 9 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११३९. (D) In the second photo, back from left - Madhulika Mishra, Ravi Mishra, front from left - Ridhan and Avya Picture-9 & 10 First photo from left - Tulika and Sarvesh Kumar Jha — The section frames Madhulika Mishra within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४०. (C) Fly Come Back Again Tada!, (Children's Literature), (2022) 33 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४१. (A) The Girl Who Couldn't Stop Her Laughter (Children's Literature), (2022) 24 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४२. (C) The need for such parallel work even in the Hindi language was expressed by some writers of that language as well — The section frames Hindi within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४३. (C) Bha Jaeb Chhu (Maithili's first climate-fiction play originally published in 2012), (Children's Literature), (2012) 26 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४४. (A) Nit Naval Subhash Chandra Yadav (2022) Nit Naval Subhash Chandra Yadav (Mithilakshar) 33 — The section frames Mithilakshar within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४५. (D) Sahasrabadhanee_Brail-Maithili (First Maithili Braille Book), (2009) Original (Maithili): Kurukshetram Antarmanak Devanagari Version, Tirhuta Version, Braille Version 1 — The section frames Braille within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४६. (D) Dushan Panji- The Black Book (2023) Dushan Panji- The Black Book (Mithilakshar) 44 — The section frames Panji within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४७. (B) Rita's First Day at New School, (Children's Literature), (2022) 39 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४८. (C) 3... (Translation - Children's Picture Story, Children's Literature) (1st Edition 2018, Revised Edition 2022) 6 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११४९. (B) Dhangi Baat Banebaak Daam Agoobaar Pene Chhan (Rubai, Kata and Ghazal Collection), (2014) 29 — The section frames Dhangi Baat Banebaak Daam Agoobaar within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५०. (C) Vidyapati's Purush Pariksha (Children's Literature), (2012) Translation (Maithili): 1 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५१. (B) Baangak Bangaura (Children's Poetry Collection), (Children's Literature), (2012) 24 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५२. (A) Jagdish Prasad Mandal - A Biography (2013) Jagdish Prasad Mandal - A Biography (Hindi translation by Rameshwar Prasad Mandal) 27 — The section frames Jagdish Prasad Mandal within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५३. (D) Mithila Ratna/ Mithila Painting/ Mithila's Festivals (Stories) and Mithila's Music (2009) 9 — The section frames Mithila's Festivals within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५४. (D) It presents Gajendra Thakur and Preeti Thakur as a rare husband-wife creative pair evaluated together — The introduction presents the joint evaluation of a husband-wife creative duo as unusual and important in Maithili literary discussion.

११५५. (C) For example: In Siyaram Jha 'Saras', there is one link, therefore one underline is found; in Dr — The section frames Saras' within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५६. (A) If under an author's name there is one underline, that means one link has been given in it — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५७. (C) But as said in the preface, this facility would not be available in print, so for this, we are apologizing to the readers of the print medium — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५८. (C) cloves bloom at midnight, hey..." "Who will cut with scissors, mother, the decorative border..." Now, let us all step back — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११५९. (C) Contributing Author Introductions I am 'Anchinhaar' (unfamiliar), but the authors who have contributed to this book are not unfamiliar to the reader, so their special introduction has not been given — The section frames Contributing Author Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११६०. (C) But in whose name there are separate underlines, that means we have given more than one link in it — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११६१. (B) Otherwise, print readers can be happy thinking that when these links don't work, then print and links will all become equal — The section frames Otherwise within the larger topic of Contributor Introductions. In substance, it supports the

selected statement; the remaining options draw from other parts of the volume.

११६२. (D) Editor Introduction and Dedication — This contributor is linked with the section titled “Editor Introduction and Dedication”.

११६३. (B) Author of a total of 8 books, including Maithili Ghazal's Grammar and History and History of Maithili Web Journalism, and editor of 4 books — The section frames Maithili Web Journalism within the larger topic of Editor Introduction and Dedication. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

११६४. (D) Munna Ji Editor's Introduction Founder and editor of the internet magazine (in blog form) “Anchinhaar Aakhar”, centered on Maithili Ghazal and Sher-o-Shayari — The section frames Maithili Ghazal within the larger topic of Editor Introduction and Dedication. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

अध्याय २ : प्रीति कऽ कारण सेतु बनल — विदेह मैथिली प्रश्नोत्तरी

१. आशीष अनचिन्हार कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर

(B) मैथिली चित्रकथा

(C) सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि

(D) सामाजिक विषमताक गहराइ धरि पैसनिहार कथा

२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, कथा, साहित्य सम्बन्धी बात।

(B) ई पञ्जीक आरम्भसँ एकरा लोकसमक्ष अनबाक पहिल प्रयास अछि।

(C) एहि पंक्तिक लेखक सेहो ओहि नव आगन्तुकसभमे छलाह।

(D) कथन ४: कविता, लेखक, सम्पादक सम्बन्धी बात।

३. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, बच्चासभ, बच्चा, मैथिली माध्यम सम्बन्धी बात।

(B) कथन २: कालिन्दी झील, वंशीवट, सेवा-कुञ्ज सम्बन्धी बात।

(C) ई पोथी तीन खण्डमे बाँटल गेल अछि।

(D) कथन ४: ब्रेल, उपन्यास सम्बन्धी बात।

४. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) आगामी पीढ़ी लेल एहन रचनासभ केवल मनोरंजक नहि, प्रेरक सेहो सिद्ध होयत।

(B) ओ सभक ओ आदति बनि गेल अछि, तखन की कयल जाए?

(C) ओ मिथिला क्षेत्रक सभ मैथिल ब्राह्मण समुदायसभक पञ्जीक वंशावली-लेखक छथि।

(D) मिथिलाक मुख्यधारासँ अलग पड़ल किछु नायकक काल्पनिक चित्र हुनकेँ द्वारा बनाओल गेल।

५. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"मे कोन कथन समर्थित अछि?

(A) आन व्याकरणिक नियमसभ लेल सेहो एहिना बुझू।

(B) कथन २: छठि सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

६. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: सरकार सम्बन्धी बात।

(C) कथन ३: उत्तर सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा, " बच्चासभ" सम्बन्धी बात।

७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गोनू झा, मैथिली चित्रकथा, चित्रकथा, मैथिली सम्बन्धी बात।

(B) कथन २: वैकुण्ठ, वृन्दावन सम्बन्धी बात।

(C) कथन ३: मैथिली, इंटरनेट, कला, एस.डब्ल्यू.ओ.टी. सम्बन्धी बात।

(D) कथन ४: पोथी मेला, पोथी सम्बन्धी बात।

८. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: लेखक सम्बन्धी बात।

(B) कथन २: जाति, कला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कथा सम्बन्धी बात।

९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, गाम सम्बन्धी बात।

(B) कथन २: पत्रिका, लेखक सम्बन्धी बात।

(C) ओ मिथिला क्षेत्रक सभ मैथिल ब्राह्मण समुदायसभक पञ्जीक वंशावली-लेखक छथि।

(D) कथन ४: चित्रकथा, मैथिली, कथासभ, साहित्य सम्बन्धी बात।

१०. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कालिन्दी झील, वंशीवट, सेवा-कुञ्ज सम्बन्धी बात।

(B) कथन २: प्रीति ठाकुर, गोनू झा, मैथिली चित्रकथा, चित्रकथा सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह सम्बन्धी बात।

(D) कथन ४: पञ्जी, वंशावली, कला सम्बन्धी बात।

११. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मिथिला, लोक सम्बन्धी बात।

(B) कथन २: पञ्जी, वंशावली सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, विदेह, ई-पत्रिका सम्बन्धी बात।

(D) कथन ४: गोनू झा, मैथिली, पोथी, "गोनू झा मैथिली" सम्बन्धी बात।

१२. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला, पोथीसभ, पोथी, ""मिथिला" सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१३. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर सम्बन्धी बात।

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: पोथीसभ, पोथी, "," सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

१४. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह, ब्राह्मण, लेखक सम्बन्धी बात।

(B) कथन २: सहस्रबधानी, उपन्यास सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर सम्बन्धी बात।

१५. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: प्रश्न सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: उपन्यास, कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१६. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, मिथिला, मिथिलाक्षर, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, लोक सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१७. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कथा, लोक सम्बन्धी बात।

१८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: कथा, कला, पढ़नाइ सम्बन्धी बात।

(D) कथन ४: सियाराम झा, के.एन.टी., गाम सम्बन्धी बात।

१९. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: साहित्य सम्बन्धी बात।

२०. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”मे कोन कथन समर्थित अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, विदेह, शब्दकोश सम्बन्धी बात।

(C) कथन ३: मैथिली, उपन्यास, साहित्य सम्बन्धी बात।

(D) कथन ४: मैथिली, मिथिला सम्बन्धी बात।

२१. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, तिरहुता, यूनेस्को सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, कविता सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

२२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: मिथिला, विदेह, पत्रिका सम्बन्धी बात।

(D) कथन ४: पञ्जी, तिरहुता सम्बन्धी बात।

२३. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर, पोथी सम्बन्धी बात।

२४. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चासभ, बच्चा, “बच्चासभ?” सम्बन्धी बात।

(B) कथन २: मिथिला, जाति, ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२५. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: प्रीति ठाकुर, मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पढ़ेनाइ, बंगला सम्बन्धी बात।

२७. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी, कला सम्बन्धी बात।

(C) कथन ३: गोनू झा, मिथिला सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, कला सम्बन्धी बात।

२८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, सियाराम झा, कृपानन्द ठाकुर, कला सम्बन्धी बात।

(B) कथन २: पुस्तकालय, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: समाज सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

३०. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”मे कोन कथन समर्थित अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: पञ्जी, कला सम्बन्धी बात।

(D) कथन ४: पञ्जी, जाति सम्बन्धी बात।

३१. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, बच्चासभ, बच्चा, बाल-कविता सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: सरकार सम्बन्धी बात।

(D) कथन ४: मैथिली, पोथी सम्बन्धी बात।

३२. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह, ब्राह्मण सम्बन्धी बात।

(B) कथन २: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, इंटरनेट सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, विदेह, कथा सम्बन्धी बात।

३३. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: पञ्जी, “““ सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: संस्कृति सम्बन्धी बात।

३४. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: होली, दीपावली, छठि, सरस्वती पूजा सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: सम्पादक, पोथी, पढ़नाइ, “:” सम्बन्धी बात।

३५. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: प्रीति ठाकुर, चित्रकथा, कथा, पोथीसभ सम्बन्धी बात।

(D) कथन ४: पाठक सम्बन्धी बात।

३६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: भाषा, पाठक सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: “.” सम्बन्धी बात।

(B) कथन २: मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: बच्चासभ, बच्चा, कला सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

३८. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, कला सम्बन्धी बात।

(B) कथन २: पञ्जी, गाम सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली सम्बन्धी बात।

३९. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, कथा, लेखक सम्बन्धी बात।

(B) कथन २: लोक सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, प्रीति ठाकुर, लेखक सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४०. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, पोथी सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: वंश सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४१. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, लोक, पोथी सम्बन्धी बात।

(B) कथन २: पुस्तकालय, गाम, सरकार सम्बन्धी बात।

(C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, कविता सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४२. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”मे कोन कथन समर्थित अछि?

(A) कथन १: गोनू झा, मैथिली चित्रकथा, चित्रकथा, मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: विदेह, सम्पादक सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

४३. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: उपन्यास, कथा सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, मिथिला, ब्राह्मण सम्बन्धी बात।

४४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली, पत्रकारिता सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, बच्चासभ, बच्चा, बाल-कविता सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मिथिला सम्बन्धी बात।

४५. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”मे कोन कथन समर्थित अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: कला, सम्पादक सम्बन्धी बात।

(D) कथन ४: चित्रकथा, कथा, कथासभ, पोथी सम्बन्धी बात।

४६. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला सम्बन्धी बात।

४७. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: सम्पादक, “, .” सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कृपानन्द ठाकुर, पोथी सम्बन्धी बात।

४८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली, लेखक सम्बन्धी बात।

(B) कथन २: कथा, कथासभ, साहित्य, पोथी सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, पत्रिका, विशेषांक सम्बन्धी बात।

(D) कथन ४: गाम, होली सम्बन्धी बात।

४९. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: चित्रकथा, बच्चासभ, बच्चा, कथासभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

५१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: सम्पादक सम्बन्धी बात।

(B) कथन २: “,” सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५२. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: प्रश्न, पाठक सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, इंटरनेट सम्बन्धी बात।

(D) कथन ४: मिथिला, जाति, ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

५३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(B) कथन २: पत्रिका सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५४. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: धरोहर सम्बन्धी बात।

(C) कथन ३: गोनू झा, मैथिली चित्रकथा, चित्रकथा, मैथिली सम्बन्धी बात।

(D) कथन ४: उपन्यास, कथा, कथासभ सम्बन्धी बात।

५५. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: वृन्दावन, “वृन्दावन, , , :” सम्बन्धी बात।

(D) कथन ४: पञ्जी, वंशावली, अनुसन्धान, अभिलेखागार सम्बन्धी बात।

५६. “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि”मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह, इंटरनेट सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: लोक सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

५७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: कथा, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: मिथिला, कला सम्बन्धी बात।

५८. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: भाषा सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५९. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, अनुसन्धान सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: शब्दकोश सम्बन्धी बात।

(D) कथन ४: मैथिली, मिथिला सम्बन्धी बात।

६०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६१. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: मिथिला, कथा, साहित्य, संस्कृति सम्बन्धी बात।

(C) कथन ३: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६२. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: चित्रकथा, मैथिली, कथा, कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६३. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, कथा, "कथा?" सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कला, पोथी सम्बन्धी बात।

(C) कथन ३: साहित्य, कला सम्बन्धी बात।

(D) कथन ४: गोनू झा, मैथिली, पोथी, "गोनू झा मैथिली" सम्बन्धी बात।

६४. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मिथिला, विदेह सम्बन्धी बात।

(B) कथन २: गाम, गामसभ सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, प्रीति ठाकुर, मैथिली सम्बन्धी बात।

(D) कथन ४: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात।

६५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मिथिला, पञ्जी, जाति सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला सम्बन्धी बात।

६६. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

६७. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, पञ्जी सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

६८. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: सरकार सम्बन्धी बात।

(C) कथन ३: पत्रिका, कला सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, विदेह, "विदेह मैथिली" सम्बन्धी बात।

६९. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, मिथिला सम्बन्धी बात।

(C) कथन ३: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: पुस्तकालय सम्बन्धी बात।

७०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर सम्बन्धी बात।

(B) कथन २: विदेह, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, इंटरनेट सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७१. "सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गोनू झा, कथासभ सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: "!"" सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

७२. एहि पोथीमे कोन रचनात्मक जोड़ीक एक संग मूल्यांकन कयल गेल अछि?

(A) नागेन्द्र कुमार झा आ विद्यानन्द झा।

(B) मुन्नाजी आ आशीष अनचिन्हार।

(C) करिपअनअनद थअकुर आ सियअरअम झा।

(D) गजेन्द्र ठाकुर आ प्रीति ठाकुर।

७३. मैथिली साहित्यमे प्रीति ठाकुरक भूमिका विशेष रूपेँ केना वर्णित अछि?

(A) रूपमे ई िनवेनटोर क मैथिली विकिपेदिअ।

(B) रूपमे ई पञ्जी-प्रबन्धक संस्थापक।

(C) रूपमे अ सर्जक क िललुसटरअटेद सटोरीस आ बच्चासभ'स साहित्य।

(D) रूपमे अ मेदीवअल सअनसकरिट दरअमअटिसट।

७४. गजेन्द्र ठाकुरक विचार केँ मूर्त रूप देबामे कोन दू व्यक्ति महत्त्वपूर्ण सहायक कहल गेल छथि?

(A) राजा सलहेस आ छेच्छन महाराज।

(B) बाबू भोला लाल दास आ ताराकान्त झा।

(C) नागेन्द्र कुमार झा आ पअनजिकअर विद्यानन्द झा।

(D) गोनू झा आ कअलिदअसअ।

७५. एहि पोथीक व्यापक संगठनात्मक रूप की अछि?

(A) ई अछि अररअनगेद मात्र द्वारा अलफअबेटिकअल ौथोरस।

(B) ई अछि दिविदेद मे खण्डसभ पर करिपअनअनद थअकुर, प्रीति ठाकुर, आ गजेन्द्र ठाकुर।

(C) ई अछि दिविदेद मात्र द्वारा केनटुरीस।

(D) ई फोललोवस मात्र ई ोरदेर क प्रकाशित भेल उपन्याससभ।

७६. सम्पादकीय गजेन्द्र ठाकुर लेल कोन आवश्यक भावी परियोजना चिन्हैत अछि?

(A) अ सअनसकरिट गरअममअर क नेपअल।

(B) अ टेक्सटबूक पर ेनगलिश कविता मात्र।

(C) अ करिटिकअल इतिहास क ई सम्पूर्ण मैथिली साहित्य।

(D) अ पेरसिअन चरोनिकले क बेनगअल।

७७. एहि प्रसंगमे सही उत्तर चुनू।

(A) ई पहिल पञ्जी केरटिफिकअटे।

(B) ई पहिल टिरहुटअ फोनट।

(C) ई पहिल साहित्यिक समीक्षा बलोग मे मैथिली।

(D) ई पहिल बरैलले उपन्यास।

७८. एहि प्रसंगमे सही उत्तर चुनू।

(A) ई पहिल पोदकअसट सिटे मे मैथिली।

(B) ई पहिल सअनसकरिट दरअमअ क मिथिला।

(C) ई पहिल परिनटेद पञ्जी।

(D) ई पहिल चित्रकथा पोथी।

७९. एहि प्रसंगमे सही उत्तर चुनू।

(A) ई अछि अ विललअगे लिबरअरय मे मअहअथ।

(B) ई अछि अ पञ्जी सुब-कलअससिफिकअशन।

(C) ई अछि अ उपन्यास द्वारा प्रीति ठाकुर।

(D) ई अछि परेसेनटेद रूपमे ई पहिल मैथिली परेसेनके पर ई इंटरनेट।

८०. सियाराम झा 'सरस' कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिली बाल-कविताक धारा

(B) मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता

(C) साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व

(D) ई विललअगे दिरेकटोर के टुरनेद ई करअनक: क.न.ट।

८१. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पाठक सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

८२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: बच्चासभ, बच्चा, संस्कृति, कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ब्राह्मण, मैथिल ब्राह्मण, वंश सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात।

८४. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ब्राह्मण सम्बन्धी बात।

(C) कथन ३: पुस्तकालय, गाम सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, सहस्रबधानी, उपन्यास सम्बन्धी बात।

८५. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”मे कोन कथन समर्थित अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: नाटक सम्बन्धी बात।

(D) कथन ४: छठि, “(” सम्बन्धी बात।

८६. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

८७. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: नाटक सम्बन्धी बात।

(D) कथन ४: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

८८. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(B) कथन २: “, .” सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, पत्रिका, कथा सम्बन्धी बात।

(D) कथन ४: पिता सम्बन्धी बात।

८९. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी, ब्राह्मण, कला सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

९०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: सरकार सम्बन्धी बात।

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कुरुक्षेत्रम् अन्तर्मनक, पोथी सम्बन्धी बात।

९१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कला, पोथी, पढ़नाइ, “, पढ़नाइ ,” सम्बन्धी बात।

(C) कथन ३: सरकार सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

९२. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पुरस्कार सम्बन्धी बात।

(B) कथन २: गाम, गामसभ, कला सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर सम्बन्धी बात।

(D) कथन ४: गोनू झा, कथासभ सम्बन्धी बात।

९३. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: होली, दीपावली, छठि सम्बन्धी बात।

९४. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”मे कोन कथन समर्थित अछि?

(A) कथन १: प्रश्न सम्बन्धी बात।

(B) कथन २: कुरुक्षेत्रम् अन्तर्मनक, कला, अनुसन्धान सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: तिरहुता, बिहार सम्बन्धी बात।

९५. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”मे कोन कथन समर्थित अछि?

(A) कथन १: गोनू झा, कथासभ सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(C) कथन ३: जाति सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

९६. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: जाति, ब्राह्मण सम्बन्धी बात।

(B) कथन २: परिवार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: बाल-साहित्य, बच्चासभ, बच्चा, उपन्यास सम्बन्धी बात।

९७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह, सम्पादक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: प्रश्न, उत्तर सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विशेषांक, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: "!"" सम्बन्धी बात।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: नाटक सम्बन्धी बात।

१००. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी." खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली, साहित्य, संस्कृति सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: साहित्य, जाति सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०१. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०२. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी." खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: गीत सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०३. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी." खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी, वंशावली, कला सम्बन्धी बात।

(B) कथन २: उत्तर सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(D) कथन ४: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

१०४. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."मे कोन कथन समर्थित अछि?

(A) कथन १: जाति सम्बन्धी बात।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: पुस्तकालय सम्बन्धी बात।

१०५. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कविता, जाति सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, “.” सम्बन्धी बात।

(D) कथन ४: पिता सम्बन्धी बात।

१०६. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”मे कोन कथन समर्थित अछि?

(A) कथन १: गाम, पोथीसभ, पोथी, सरकार सम्बन्धी बात।

(B) कथन २: ब्राह्मण सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, विदेह, पत्रिका सम्बन्धी बात।

(D) कथन ४: वंशावली सम्बन्धी बात।

१०७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: संस्कृति सम्बन्धी बात।

(B) कथन २: कथा, कला, कलाकार सम्बन्धी बात।

(C) कथन ३: पुस्तकालय, कला सम्बन्धी बात।

(D) कथन ४: मैथिली, पोथी सम्बन्धी बात।

१०८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, इंटरनेट, बाल-साहित्य, बच्चासभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०९. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विद्यालय सम्बन्धी बात।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: उत्तर सम्बन्धी बात।

(D) कथन ४: मैथिली, विदेह सम्बन्धी बात।

११०. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: बच्चा, पोथी सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

१११. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विद्यालय सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा सम्बन्धी बात।

११२. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, अनुसन्धान सम्बन्धी बात।

(D) कथन ४: विदेह, कला, लेखक सम्बन्धी बात।

११३. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११४. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: पिता सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११६. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: उपन्यास, “उपन्यास,” सम्बन्धी बात।

(B) कथन २: विदेह, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: प्रीति ठाकुर, मैथिली, बाल-साहित्य, बच्चासभ सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: गाम सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११९. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथा, कला, कलाकार सम्बन्धी बात।

(B) कथन २: गाम, गामसभ, कला, कलाकार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: तिरहुता सम्बन्धी बात।

१२०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी, अनुसन्धान सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: मैथिली, कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१२१. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, विदेह, सम्पादक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, शब्दकोश सम्बन्धी बात।

१२२. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, कथासभ, “,” सम्बन्धी बात।

(C) कथन ३: विदेह, लेखक सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

१२३. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: होली, दीपावली, छठि, सरस्वती पूजा सम्बन्धी बात।

(C) कथन ३: सहस्रबधानी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१२४. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पञ्जी, ब्राह्मण, कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: प्रीति ठाकुर सम्बन्धी बात।

१२५. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गाम, गामसभ सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

१२६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: नेपाली, बंगला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१२७. “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, कथासभ, साहित्य सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली सम्बन्धी बात।

१२८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गाम, विद्यालय सम्बन्धी बात।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: मैथिली, इंटरनेट, पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

१२९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा, गाम, गामसभ सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, लेखक, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पुस्तकालय, गाम सम्बन्धी बात।

१३०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: गाम, विद्यालय सम्बन्धी बात।

(C) कथन ३: चित्रकथा, कथा, जाति सम्बन्धी बात।

(D) कथन ४: भाषा सम्बन्धी बात।

१३१. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी." खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गाम, गामसभ सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, इंटरनेट, बाल-साहित्य, बच्चासभ सम्बन्धी बात।

(D) कथन ४: मैथिली, साहित्य सम्बन्धी बात।

१३२. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, इंटरनेट, कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: तिरहुता सम्बन्धी बात।

१३३. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, विदेह, पत्रिका, कथा सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: ", ." सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर, मैथिली सम्बन्धी बात।

१३४. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

१३५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: पाठक सम्बन्धी बात।

१३६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह, लेखक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ब्राह्मण सम्बन्धी बात।

१३७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: के.एन.टी. सम्बन्धी बात।

(B) कथन २: मैथिली, शब्दकोश सम्बन्धी बात।

(C) कथन ३: कथा, संस्कृति, पोथी सम्बन्धी बात।

(D) कथन ४: विदेह, पत्रिका सम्बन्धी बात।

१३८. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी." खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(B) कथन २: सहस्रबधानी सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१३९. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी." खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: होली, "," सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१४०. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."मे कोन कथन समर्थित अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: जाति, गाम सम्बन्धी बात।

(C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: गोनू झा, मैथिली, पोथी, "गोनू झा मैथिली" सम्बन्धी बात।

१४१. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."मे कोन कथन समर्थित अछि?

(A) कथन १: गाम, गामसभ सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, जाति सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१४२. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी." खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ब्राह्मण, कला सम्बन्धी बात।

(B) कथन २: यू.आर.एल., ", यू.आर.एल., ." सम्बन्धी बात।

(C) कथन ३: लेखक सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

१४३. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, मिथिलाक्षर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथा, वंश सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

१४४. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: समाज सम्बन्धी बात।

(B) कथन २: चित्रकथा, मैथिली, बाल-साहित्य, बच्चासभ सम्बन्धी बात।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: पुस्तकालय, कला, पोथी, सरकार सम्बन्धी बात।

१४५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, विदेह, शब्दकोश सम्बन्धी बात।

(C) कथन ३: छठि सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

१४६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पञ्जी, गाम सम्बन्धी बात।

(B) कथन २: गाम सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: समाज सम्बन्धी बात।

१४७. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी." खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मिथिला, लोक, कला सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, मिथिला, बच्चासभ, बच्चा सम्बन्धी बात।

१४८. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला, गाम सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात।

१४९. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: दूषण पञ्जी, पञ्जी, जाति, ब्राह्मण सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

१५०. "हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी."क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: विद्यालय सम्बन्धी बात।

(D) कथन ४: मैथिली, शब्दकोश सम्बन्धी बात।

१५१. "प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी, वंश सम्बन्धी बात।

(B) कथन २: समाज सम्बन्धी बात।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

१५२. "प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१५३. “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, कथा, साहित्य सम्बन्धी बात।

१५४. “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: विदेह, अभिलेखागार सम्बन्धी बात।

१५५. “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, इंटरनेट, पत्रिका, कला सम्बन्धी बात।

(D) कथन ४: समाज सम्बन्धी बात।

१५६. “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ब्राह्मण सम्बन्धी बात।

(C) कथन ३: गोनू झा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१५७. “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, विदेह, पत्रिका, कथा सम्बन्धी बात।

(B) कथन २: मैथिली, मिथिला सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: पाठक सम्बन्धी बात।

१५८. “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, मिथिला, मिथिलाक्षर, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(C) कथन ३: प्रयास सम्बन्धी बात।

(D) कथन ४: लेखक सम्बन्धी बात।

१५९. “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर सम्बन्धी बात।

(B) कथन २: प्रीति ठाकुर, गोनू झा, मैथिली चित्रकथा, चित्रकथा सम्बन्धी बात।

(C) कथन ३: पञ्जी, जाति, ब्राह्मण सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१६०. “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी, कला सम्बन्धी बात।

(B) कथन २: पिता, माता सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात।

१६१. “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: प्रश्न सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: लेखक सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

१६२. “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला, कथा, गाम, गामसभ सम्बन्धी बात।

१६३. प्रो. वीणा ठाकुर कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर

(B) मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका

(C) गोनू झा आ आन मैथिली चित्रकथा

(D) श्री गजेन्द्र ठाकुर: हमर दृष्टिमे

१६४. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: गोनू झा, मैथिली, पोथी, “गोनू झा मैथिली” सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१६५. “गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: पिता, नाना/बाबा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कला सम्बन्धी बात।

१६६. “गोनू झा आ आन मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: संस्कृति सम्बन्धी बात।

(B) कथन २: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(D) कथन ४: मिथिला, लोक सम्बन्धी बात।

१६७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: संस्कृति सम्बन्धी बात।

(B) कथन २: साहित्य, कला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला सम्बन्धी बात।

१६८. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: समाज सम्बन्धी बात।

(D) कथन ४: पिता, माता सम्बन्धी बात।

१६९. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: गोनू झा, पञ्जी, कथासभ सम्बन्धी बात।

(D) कथन ४: ब्राह्मण, कला सम्बन्धी बात।

१७०. “गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(B) कथन २: मैथिली, कथासभ सम्बन्धी बात।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१७१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला, पञ्जी सम्बन्धी बात।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: प्रीति ठाकुर, मिथिला, संस्कृति, कला सम्बन्धी बात।

१७२. “गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: संस्कृति सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर सम्बन्धी बात।

(C) कथन ३: कथा, लेखक सम्बन्धी बात।

(D) कथन ४: पञ्जी, गाम सम्बन्धी बात।

१७३. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: मिथिला, कला सम्बन्धी बात।

(D) कथन ४: प्रीति ठाकुर, चित्रकथा, कथासभ, कला सम्बन्धी बात।

१७४. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा, उपन्यास, कथासभ सम्बन्धी बात।

१७५. “गोनू झा आ आन मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

१७६. “गोनू झा आ आन मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: गाम, गामसभ, कला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१७७. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: उपन्यास, पोथी सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१७८. एहि प्रसंगमे सही उत्तर चुनू।

(A) फोलक आ कुलटुरअल फिगुरेस क मिथिला एहन रूपमे रेशमअ चुहअरमअल आ राजा सलहेस।

(B) मात्र बरिटिश कोलोनिअल ोफफिकेरस।

(C) मात्र मुघअल ेमपेरोरस।

(D) मात्र आधुनिक फिलम अकटोरस।

१७९. डा. रमन झा कोन खण्डसँ सम्बद्ध छथि?

(A) ‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’

(B) पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा

(C) मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर

(D) मिथिला मिहिर आ विदेह वेब पत्रिका।

१८०. “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली, विदेह, शब्दकोश सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, पञ्जी, तिरहुता सम्बन्धी बात।

१८१. “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पिता सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: कथासभ, जाति सम्बन्धी बात।

१८२. “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कालिन्दी झील, वंशीवट, सेवा-कुञ्ज सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कथा सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा, कथा सम्बन्धी बात।

१८३. “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथासभ, विद्यालय सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१८४. “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: प्रीति ठाकुर, गोनू झा, मैथिली, कथा सम्बन्धी बात।

(B) कथन २: बच्चासभ, बच्चा, कथासभ, लोक सम्बन्धी बात।

(C) कथन ३: लेखक सम्बन्धी बात।

(D) कथन ४: बाल-साहित्य, बच्चासभ, बच्चा, कथा सम्बन्धी बात।

१८५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(B) कथन २: कला, कलाकार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: बच्चासभ, बच्चा, उपन्यास, कथासभ सम्बन्धी बात।

१८६. "'गोनू झा आन मैथिली चित्रकथा' आ 'मैथिली चित्रकथा'" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथासभ सम्बन्धी बात।

(B) कथन २: संस्कृति सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, लेखक, पोथीसभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१८७. "'गोनू झा आन मैथिली चित्रकथा' आ 'मैथिली चित्रकथा'"मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली चित्रकथा, चित्रकथा, मैथिली, कथासभ सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: प्रीति ठाकुर, कला, पोथीसभ, पोथी सम्बन्धी बात।

१८८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला, पढ़ेनाइ, विद्यालय सम्बन्धी बात।

(D) कथन ४: नाटक सम्बन्धी बात।

१८९. "'गोनू झा आन मैथिली चित्रकथा' आ 'मैथिली चित्रकथा'"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: भाषा, प्रश्न सम्बन्धी बात।

(B) कथन २: गोनू झा, कथासभ सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: मिथिला, कथा, "कथा मिथिला" सम्बन्धी बात।

१९०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: मैथिली, कथा, साहित्य, लेखक सम्बन्धी बात।

(C) कथन ३: कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा सम्बन्धी बात।

१९१. "'गोनू झा आन मैथिली चित्रकथा' आ 'मैथिली चित्रकथा'" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विद्यालय सम्बन्धी बात।

(C) कथन ३: पिता सम्बन्धी बात।

(D) कथन ४: मिथिला सम्बन्धी बात।

१९२. शिव कुमार झा 'टिल्लू' कोन खण्डसँ सम्बद्ध छथि?

(A) शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू

(B) सम्पादक-परिचय आ समर्पण

(C) गोनू झा आ आन मैथिली चित्रकथा

(D) पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान

१९३. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: “,” सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१९४. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

१९५. “गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: पढ़नाइ सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: लेखक सम्बन्धी बात।

१९६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, साहित्य, सरकार सम्बन्धी बात।

(B) कथन २: पञ्जी, जाति, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: साहित्य सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१९७. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह, पत्रिका, कला, “विदेह - पत्रिका” सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: समाज सम्बन्धी बात।

१९८. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: सियाराम झा सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली सम्बन्धी बात।

१९९. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गोनू झा, चित्रकथा, कथा, पोथी सम्बन्धी बात।

(C) कथन ३: संस्कृति सम्बन्धी बात।

(D) कथन ४: प्रयास सम्बन्धी बात।

२००. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पञ्जी, वंशावली, कला सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२०१. “गोनू झा आ आन मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: परिवार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गाम, कला, होली, दीपावली सम्बन्धी बात।

(D) कथन ४: चित्रकथा, कथा, जाति सम्बन्धी बात।

२०२. “गोनू झा आ आन मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: प्रयास सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२०३. “गोनू झा आ आन मैथिली चित्रकथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: पत्रिका, लेखक सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: आई.एस.बी.एन. सम्बन्धी बात।

२०४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: कविता, कथासभ सम्बन्धी बात।

२०५. धीरेन्द्र कुमार कोन खण्डसँ सम्बद्ध छथि?

(A) प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि

(B) गजेन्द्र ठाकुर: परेसेरवेर क मिथिला'स हेरिटअगे।

(C) गजेन्द्र ठाकुर'स मैथिली-ेनगलिश, ेनगलिश-मैथिली, आ ेनगलिश-मैथिली कोमपुटेर दिकशनअरीस।

(D) सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि

२०६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: तिरहुता सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: ब्राह्मण, कला सम्बन्धी बात।

२०७. “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: तिरहुता सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२०८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(B) कथन २: माता सम्बन्धी बात।

(C) कथन ३: पुस्तकालय सम्बन्धी बात।

(D) कथन ४: मिथिला, तिरहुता सम्बन्धी बात।

२०९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, कम्प्यूटर, अंग्रेजी-मैथिली, मैथिली-अंग्रेजी सम्बन्धी बात।

(B) कथन २: गोनू झा, मैथिली, पोथी, “गोनू झा मैथिली” सम्बन्धी बात।

(C) कथन ३: प्रीति ठाकुर, गोनू झा, चित्रकथा, मैथिली सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

२१०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: वंश सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२११. “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात।

(B) कथन २: बच्चा, उपन्यास सम्बन्धी बात।

(C) कथन ३: लेखक सम्बन्धी बात।

(D) कथन ४: संस्कृति, पोथी सम्बन्धी बात।

२१२. “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, सहस्रबधानी, उपन्यास सम्बन्धी बात।

(B) कथन २: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: पञ्जी, वंशावली सम्बन्धी बात।

(D) कथन ४: छठि, “(” सम्बन्धी बात।

२१३. “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: मैथिली, कविता सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२१४. “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कथासभ, पोथी सम्बन्धी बात।

(B) कथन २: साहित्य, कला सम्बन्धी बात।

(C) कथन ३: मिथिला, कथासभ सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर, लेखक सम्बन्धी बात।

२१५. “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चा, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली चित्रकथा, चित्रकथा, मैथिली, कथासभ सम्बन्धी बात।

(D) कथन ४: लेखक, पोथी सम्बन्धी बात।

२१६. “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

(B) कथन २: भाषा सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, पञ्जी सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

२१७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, पत्रिका, लेखक सम्बन्धी बात।

(B) कथन २: विदेह, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: विदेह, सम्पादक सम्बन्धी बात।

(D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात।

२१८. दुर्गानन्द मण्डल कोन खण्डसँ सम्बद्ध छथि?

(A) साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व

(B) गोनू झा आ आन मैथिली चित्रकथा

(C) बच्चासभ लेल सुन्दर चित्रकथा

(D) अन गजेन्द्र ठाकुरसँ भेंटवार्ता।

२१९. "बच्चासभ लेल सुन्दर चित्रकथा"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

२२०. "बच्चासभ लेल सुन्दर चित्रकथा" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, साहित्य सम्बन्धी बात।

(B) कथन २: मिथिला, लेखक सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, लेखक सम्बन्धी बात।

(D) कथन ४: गोनू झा, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

२२१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: लेखक सम्बन्धी बात।

(B) कथन २: पढ़ेनाइ सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

२२२. "बच्चासभ लेल सुन्दर चित्रकथा" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: प्रीति ठाकुर, गोनू झा, चित्रकथा, मैथिली सम्बन्धी बात।

२२३. "बच्चासभ लेल सुन्दर चित्रकथा"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: ", , ..." सम्बन्धी बात।

(C) कथन ३: मिथिला, लेखक सम्बन्धी बात।

(D) कथन ४: चित्रकथा, कथासभ सम्बन्धी बात।

२२४. "बच्चासभ लेल सुन्दर चित्रकथा"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: चित्रकथा, मैथिली, विदेह, कथा सम्बन्धी बात।

(B) कथन २: मैथिली, विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(C) कथन ३: चित्रकथा, मिथिला, कथा, कथासभ सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

२२५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथासभ सम्बन्धी बात।

(B) कथन २: भाषा सम्बन्धी बात।

(C) कथन ३: कृपानन्द ठाकुर सम्बन्धी बात।

(D) कथन ४: विदेह, पत्रिका, विशेषांक सम्बन्धी बात।

२२६. "बच्चासभ लेल सुन्दर चित्रकथा"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विद्यालय सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पञ्जी सम्बन्धी बात।

२२७. "बच्चासभ लेल सुन्दर चित्रकथा"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: मिथिला, जाति सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

२२८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर सम्बन्धी बात।

(B) कथन २: जाति सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: बिहार सम्बन्धी बात।

२२९. "बच्चासभ लेल सुन्दर चित्रकथा" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२३०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: उत्तर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) आगामी पीढ़ी लेल एहन रचनासभ केवल मनोरंजक नहि, प्रेरक सेहो सिद्ध होयत।

२३१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: मैथिली, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२३२. "मैथिली चित्रकथा"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, लोक सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी, "," सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

२३३. “मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पुरस्कार सम्बन्धी बात।

(B) कथन २: प्रयास सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: भाषा सम्बन्धी बात।

२३४. “मैथिली चित्रकथा”मे कोन कथन समर्थित अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

२३५. “मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: बिहार, नेपाली, बंगला सम्बन्धी बात।

(D) कथन ४: छठि सम्बन्धी बात।

२३६. “मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२३७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, साहित्य सम्बन्धी बात।

(B) कथन २: मैथिली, विदेह सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, ब्राह्मण, “, ,” सम्बन्धी बात।

२३८. “मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: उपन्यास, कथा, कथासभ सम्बन्धी बात।

(D) कथन ४: मैथिली, पोथी सम्बन्धी बात।

२३९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: भाषा सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

२४०. “मैथिली चित्रकथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: बच्चासभ, बच्चा, विद्यालय सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कथा सम्बन्धी बात।

(C) कथन ३: मैथिली, पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२४१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(B) कथन २: कथासभ, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२४२. "मैथिली चित्रकथा" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, विदेह, शब्दकोश सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

२४३. शिव कुमार झा 'टिल्लू' कोन खण्डसँ सम्बद्ध छथि?

(A) मिथिलाक लोकदेवता

(B) गजेन्द्र ठाकुर: परेसेरवेर क मिथिला'स हेरिटअगे।

(C) मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर

(D) ई इंटरनेट मअन क मैथिली: गजेन्द्र ठाकुर।

२४४. "मिथिलाक लोकदेवता"मे कोन कथन समर्थित अछि?

(A) कथन १: प्रयास सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात।

२४५. "मिथिलाक लोकदेवता"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, बच्चासभ, बच्चा, कथासभ सम्बन्धी बात।

(B) कथन २: पिता सम्बन्धी बात।

(C) कथन ३: पाबनि सम्बन्धी बात।

(D) कथन ४: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

२४६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा, पोथी, ":" सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: भाषा सम्बन्धी बात।

(D) कथन ४: पिता सम्बन्धी बात।

२४७. "मिथिलाक लोकदेवता"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: बच्चासभ, बच्चा, कम्प्यूटर सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: विदेह, पोथीसभ, पोथी, अभिलेखागार सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मिथिला, पञ्जी, "(450 2009) - मिथिला पञ्जी" सम्बन्धी बात।

२४८. "मिथिलाक लोकदेवता" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कथा, संस्कृति, पोथी सम्बन्धी बात।

(C) कथन ३: आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ब्राह्मण, संस्कृति, कला सम्बन्धी बात।

२४९. “मिथिलाक लोकदेवता” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: बच्चासभ, बच्चा, गाम, विद्यालय सम्बन्धी बात।

(B) कथन २: बच्चासभ, बच्चा, संस्कृति सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२५०. “मिथिलाक लोकदेवता”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, लोक, लोकदेवता, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: चित्रकथा, कथासभ सम्बन्धी बात।

२५१. “मिथिलाक लोकदेवता”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कथासभ सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: विदेह, पोथीसभ, पोथी, अभिलेखागार सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, मिथिला, विदेह सम्बन्धी बात।

२५२. “मिथिलाक लोकदेवता”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चा, कथा सम्बन्धी बात।

(B) कथन २: मैथिली, पोथी सम्बन्धी बात।

(C) कथन ३: उपन्यास, कला, पोथी सम्बन्धी बात।

(D) कथन ४: कथा, कथासभ, साहित्य, पोथी सम्बन्धी बात।

२५३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: बच्चासभ, बच्चा सम्बन्धी बात।

२५४. “मिथिलाक लोकदेवता”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: प्रयास सम्बन्धी बात।

(C) कथन ३: जाति सम्बन्धी बात।

(D) कथन ४: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात।

२५५. “मिथिलाक लोकदेवता”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गाम, लोक सम्बन्धी बात।

(D) कथन ४: भाषा सम्बन्धी बात।

२५६. आशीष अनचिन्हार कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर

(B) मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका

(C) ई ीरलय इतिहास क मैथिली चित्रकथा (सँ 2002 कैं 2016)।

(D) विदेह आ गजेन्द्र

२५७. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: चित्रकथा, मैथिली, विदेह, कथा सम्बन्धी बात।

(D) कथन ४: मिथिला, कला सम्बन्धी बात।

२५८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: सम्पादक सम्बन्धी बात।

(B) कथन २: मैथिली, शब्दकोश सम्बन्धी बात।

(C) कथन ३: मैथिली चित्रकथा, चित्रकथा, मैथिली, कथासभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२५९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: विदेह, ई-पत्रिका, पत्रिका, तिरहुता सम्बन्धी बात।

(C) कथन ३: चित्रकथा, मैथिली, पत्रिका, बाल-साहित्य सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२६०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: बच्चा, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: चित्रकथा, मैथिली, कथासभ सम्बन्धी बात।

२६१. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: सम्पादक, पोथी, पढ़नाइ, “:” सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पञ्जी सम्बन्धी बात।

२६२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: बच्चासभ, बच्चा, कथा सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: चित्रकथा, कथासभ, बंगला सम्बन्धी बात।

(D) कथन ४: साहित्य सम्बन्धी बात।

२६३. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: बच्चा सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा, कथासभ, लोक सम्बन्धी बात।

२६४. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विदेह, लेखक सम्बन्धी बात।

(C) कथन ३: चित्रकथा, पत्रिका, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: होली, “,” सम्बन्धी बात।

२६५. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी, ब्राह्मण, कला सम्बन्धी बात।

(B) कथन २: “,” सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला, नेपाली सम्बन्धी बात।

(D) कथन ४: “60” सम्बन्धी बात।

२६६. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: चित्रकथा, कथासभ, बंगला सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२६७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह, उपन्यास सम्बन्धी बात।

(B) कथन २: चित्रकथा, मैथिली, पत्रिका, बाल-साहित्य सम्बन्धी बात।

(C) कथन ३: गीत सम्बन्धी बात।

(D) कथन ४: विदेह, पत्रिका, तिरहुता, ब्रेल सम्बन्धी बात।

२६८. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली चित्रकथा, चित्रकथा, मैथिली, इंटरनेट सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गाम, गामसभ, कला सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा, पोथी सम्बन्धी बात।

२६९. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: चित्रकथा, मैथिली, पत्रिका, कथा सम्बन्धी बात।

(B) कथन २: मिथिला, लोक सम्बन्धी बात।

(C) आन व्याकरणिक नियमसभ लेल सेहो एहिना बुझू।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२७०. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, पञ्जी, शब्दकोश सम्बन्धी बात।

(C) कथन ३: चित्रकथा, कथासभ, कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२७१. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला, पोथी सम्बन्धी बात।

(B) कथन २: मिथिला, पञ्जी, धरोहर, कला सम्बन्धी बात।

(C) कथन ३: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२७२. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: सरकार सम्बन्धी बात।

(B) कथन २: पञ्जी, कला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पत्रिका, कला सम्बन्धी बात।

२७३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: उपन्यास, सरकार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कृपानन्द ठाकुर सम्बन्धी बात।

२७४. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, "?" सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पोथी सम्बन्धी बात।

२७५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: चित्रकथा, कथासभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२७६. आशीष अनचिन्हार कोन खण्डसँ सम्बद्ध छथि?

(A) मिथिला मिहिर आ विदेह वेब पत्रिका।

(B) पञ्जी-प्रबन्ध की अछि?

(C) मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता

(D) ई विललअगे दिरेकटोर के टुरनेद ई करअनक: क.न.ट।

२७७. "मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, बच्चासभ, बच्चा, कविता सम्बन्धी बात।

(D) कथन ४: उपन्यास, कथासभ सम्बन्धी बात।

२७८. "मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, तिरहुता सम्बन्धी बात।

(B) कथन २: कन्या सम्बन्धी बात।

(C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

२७९. "मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथीसभ, पोथी, पढ़नाइ सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: मिथिला, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

२८०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

२८१. “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: जाति, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: अनुसन्धान सम्बन्धी बात।

२८२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: लोक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: उत्तर सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

२८३. “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चा, कम्प्यूटर, पोथी सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कला सम्बन्धी बात।

२८४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, साहित्य सम्बन्धी बात।

(B) कथन २: मिथिला, सरकार सम्बन्धी बात।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा सम्बन्धी बात।

२८५. “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, मिथिला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: बच्चासभ, बच्चा, उपन्यास सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२८६. “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गोनू झा, मैथिली चित्रकथा, चित्रकथा, मैथिली सम्बन्धी बात।

(C) कथन ३: विदेह, विशेषांक, कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२८७. “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, कृपानन्द ठाकुर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: विदेह, विशेषांक सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२८८. “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: चित्रकथा, कथा सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

२८९. कल्पना झा कोन खण्डसँ सम्बद्ध छथि?

(A) गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक

(B) विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान

(C) सम्पादक-परिचय आ समर्पण

(D) मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता

२९०. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"मे कोन कथन समर्थित अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: लेखक सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, विदेह, कथा सम्बन्धी बात।

२९१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: संस्कृति सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: नेपाली सम्बन्धी बात।

(D) कथन ४: विशेषांक, पोथीसभ, पोथी सम्बन्धी बात।

२९२. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"मे कोन कथन समर्थित अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा, उपन्यास, कथासभ सम्बन्धी बात।

२९३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: सम्पादक सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

२९४. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात।

(B) कथन २: बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: बच्चासभ, बच्चा, कविता, कथासभ सम्बन्धी बात।

(D) कथन ४: विदेह, पोथीसभ, पोथी सम्बन्धी बात।

२९५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: प्रीति ठाकुर सम्बन्धी बात।

(B) कथन २: गाम सम्बन्धी बात।

(C) कथन ३: कथा, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२९६. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"मे कोन कथन समर्थित अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी, “, ,” सम्बन्धी बात।

(D) कथन ४: मैथिली, साहित्य सम्बन्धी बात।

२९७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: “.” सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

२९८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: मैथिली, विदेह, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, पञ्जी सम्बन्धी बात।

(D) कथन ४: उत्तर सम्बन्धी बात।

२९९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, मिथिला, साहित्य सम्बन्धी बात।

(B) कथन २: चित्रकथा, कथासभ, संस्कृति सम्बन्धी बात।

(C) कथन ३: मिथिला सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

३००. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, लेखक सम्बन्धी बात।

(B) कथन २: मैथिली, पोथी, बिहार, “मैथिली बिहार” सम्बन्धी बात।

(C) कथन ३: बच्चा, कथा, लोक सम्बन्धी बात।

(D) कथन ४: गोनू झा, मैथिली, “गोनू झा मैथिली” सम्बन्धी बात।

३०१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: कथा, कला सम्बन्धी बात।

(C) कथन ३: विद्यालय सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

३०२. “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: मिथिला, धरोहर सम्बन्धी बात।

(C) कथन ३: उपन्यास, कथा, सरकार सम्बन्धी बात।

(D) कथन ४: चित्रकथा, मैथिली, बाल-साहित्य, बच्चासभ सम्बन्धी बात।

३०३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, कला, अनुसन्धान सम्बन्धी बात।

(B) कथन २: ब्राह्मण सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, पत्रिका, कला सम्बन्धी बात।

३०४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: मैथिली, ब्राह्मण, “, ,” सम्बन्धी बात।

३०५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: मैथिली, मिथिला, विदेह, शब्दकोश सम्बन्धी बात।

(C) कथन ३: कला, पोथी सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, विदेह, पत्रिका सम्बन्धी बात।

३०६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विदेह, पत्रिका सम्बन्धी बात।

(C) कथन ३: मैथिली, कथा सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर सम्बन्धी बात।

३०७. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, पत्रिका, विशेषांक सम्बन्धी बात।

(B) कथन २: जाति, कला सम्बन्धी बात।

(C) कथन ३: विदेह, पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: कला, लेखक सम्बन्धी बात।

३०८. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: समाज, पाठक सम्बन्धी बात।

३०९. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: साहित्य सम्बन्धी बात।

३१०. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी, पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: सम्पादक सम्बन्धी बात।

३११. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: प्रीति ठाकुर सम्बन्धी बात।

(B) कथन २: कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

(C) कथन ३: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात।

३१२. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: चित्रकथा, कथा सम्बन्धी बात।

(B) कथन २: संस्कृति सम्बन्धी बात।

(C) कथन ३: कला, पोथी, पढ़नाइ, ", पढ़नाइ ," सम्बन्धी बात।

(D) कथन ४: पिता सम्बन्धी बात।

३१३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पत्रिका, कला सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

३१४. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: प्रश्न, पाठक सम्बन्धी बात।

(B) कथन २: चित्रकथा, मैथिली, कथा, कला सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३१५. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: जाति सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात।

३१६. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"मे कोन कथन समर्थित अछि?

(A) कथन १: जाति सम्बन्धी बात।

(B) कथन २: विदेह, पत्रिका सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३१७. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"मे कोन कथन समर्थित अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३१८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३१९. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: धरोहर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, कला सम्बन्धी बात।

३२०. "विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विदेह, पत्रिका, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: माता सम्बन्धी बात।

(D) कथन ४: ब्राह्मण सम्बन्धी बात।

३२१. “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, कम्प्यूटर, अंग्रेजी-मैथिली सम्बन्धी बात।

(D) कथन ४: मैथिली, साहित्य सम्बन्धी बात।

३२२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: बच्चा, कथा सम्बन्धी बात।

(B) कथन २: मैथिली, कथा, साहित्य सम्बन्धी बात।

(C) कथन ३: पढ़नाइ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३२३. एहि प्रसंगमे सही उत्तर चुनू।

(A) ई रेफुसेस कैँ होसट पुरान मैथिली टेक्सटस।

(B) ई कोनटैनस मात्र ेनगलिश कविता।

(C) ई परोविदेस फरी डिजिटल अककेसस कैँ पोथीसभ, अरचिवेस, रेसीरच मअटेरिअल, आ मअगअजिनेस।

(D) ई चअरगेस हिघ सुबसकरिपशन फीस लेल रअरे पोथीसभ।

३२४. कीर्तिनाथ झा कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर

(B) ई विललअगे दिरेकटोर के टुरनेद ई करअनक: क.न.ट।

(C) प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा

(D) सामाजिक विषमताक गहराइ धरि पैसनिहार कथा

३२५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: विदेह, लेखक सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, पत्रकारिता सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर, पोथी सम्बन्धी बात।

३२६. “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथा, कथासभ सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३२७. “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३२८. “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, कथा, संस्कृति, पोथी सम्बन्धी बात।

(B) कथन २: “!” सम्बन्धी बात।

(C) कथन ३: प्रयास, पाठक सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३२९. “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: प्रीति ठाकुर, मिथिला, संस्कृति, कला सम्बन्धी बात।

(C) कथन ३: विदेह, सम्पादक सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३३०. “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, सम्पादक सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

३३१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गीत सम्बन्धी बात।

३३२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: समाज सम्बन्धी बात।

(C) कथन ३: प्रीति ठाकुर, गोनू झा, चित्रकथा, मैथिली सम्बन्धी बात।

(D) कथन ४: विदेह, कला सम्बन्धी बात।

३३३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: विदेह, अभिलेखागार सम्बन्धी बात।

(C) कथन ३: विदेह, पत्रिका, कला सम्बन्धी बात।

(D) कथन ४: पोथी, “,” सम्बन्धी बात।

३३४. “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, मिथिला, पञ्जी, मिथिलाक्षर सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: पञ्जी, वंशावली सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, विदेह, ई-पत्रिका सम्बन्धी बात।

३३५. “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(B) कथन २: ब्राह्मण, लेखक सम्बन्धी बात।

(C) कथन ३: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

३३६. “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, पत्रकारिता, कला सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३३७. एहि प्रसंगमे सही उत्तर चुनू।

(A) कारण ओ वरोटे मात्र परिनट ेदिटोरिअलस।

(B) कारण ओ स्थापना कयलनि अ टेलेविशन चअननेल।

(C) कारण ओ रेसटरिकटेद पुबलिकअशन कैँ सरकार जौरनअलस।

(D) कारण विदेह ोपेनेद अ डिजिटल पलअटफोरम लेल मैथिली वरिटिङ्ग आ पुबलिकअशन।

३३८. लाल देव कामत कोन खण्डसँ सम्बद्ध छथि?

(A) ई इंटरनेट मअन क मैथिली: गजेन्द्र ठाकुर।

(B) गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक

(C) गजेन्द्र ठाकुर'स मैथिली-ेनगलिश, ेनगलिश-मैथिली, आ ेनगलिश-मैथिली कोमपुटेर दिकशनअरीस।

(D) शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू

३३९. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

३४०. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी, वंश सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कला सम्बन्धी बात।

३४१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, कविता, कथासभ, कला सम्बन्धी बात।

(B) कथन २: अनुसन्धान सम्बन्धी बात।

(C) कथन ३: गीत सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, बच्चासभ, बच्चा, कथा सम्बन्धी बात।

३४२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: परिवार, प्रश्न, माता सम्बन्धी बात।

(B) कथन २: विदेह, उपन्यास सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

३४३. "एहि खण्ड"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, साहित्य सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

३४४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: लेखक सम्बन्धी बात।

(B) कथन २: मिथिला, कला सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: बच्चा सम्बन्धी बात।

३४५. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: कला, सरकार, बिहार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली सम्बन्धी बात।

३४६. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, पञ्जी सम्बन्धी बात।

(B) कथन २: विदेह, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३४७. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पुस्तकालय, गाम सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

३४८. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, कविता, कथासभ, कला सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: समाज, पाठक सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

३४९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: “, , ...” सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३५०. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी, “, ,” सम्बन्धी बात।

(C) कथन ३: पञ्जी, “““ सम्बन्धी बात।

(D) कथन ४: उत्तर सम्बन्धी बात।

३५१. बिनयानन्द झा कोन खण्डसँ सम्बद्ध छथि?

(A) अन गजेन्द्र ठाकुरसँ भेंटवार्ता।

(B) पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान

(C) मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता

(D) मैथिली बाल-कविताक धारा

३५२. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पढ़नाइ सम्बन्धी बात।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: पाठक सम्बन्धी बात।

३५३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: इंटरनेट, सरकार सम्बन्धी बात।

(C) कथन ३: पञ्जी, कला, सम्पादक, पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३५४. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, लोक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली सम्बन्धी बात।

३५५. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: सरकार सम्बन्धी बात।

(D) कथन ४: पत्रिका सम्बन्धी बात।

३५६. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, उपन्यास सम्बन्धी बात।

(B) कथन २: वंश सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: पञ्जी, कला सम्बन्धी बात।

३५७. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: विदेह, लेखक, ", विदेह" सम्बन्धी बात।

३५८. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: तिरहुता, बंगला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३५९. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: सम्पादक सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: मैथिली, पोथी सम्बन्धी बात।

३६०. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: पत्रिका, ", 1994, पत्रिका" सम्बन्धी बात।

(C) कथन ३: पाठक सम्बन्धी बात।

(D) कथन ४: पञ्जी, "पञ्जी (1719)" सम्बन्धी बात।

३६१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: मैथिली, पत्रिका सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

३६२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: मैथिली, इंटरनेट, कला सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: सियाराम झा, के.एन.टी., गाम सम्बन्धी बात।

३६३. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: सहस्रबधानी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३६४. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, गाम सम्बन्धी बात।

(D) कथन ४: वंश, अनुसन्धान सम्बन्धी बात।

३६५. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: इंटरनेट, लेखक सम्बन्धी बात।

(B) कथन २: गाम, गामसभ, कला सम्बन्धी बात।

(C) कथन ३: उपन्यास, कथा सम्बन्धी बात।

(D) कथन ४: बच्चा, कथा सम्बन्धी बात।

३६६. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: मैथिली, पत्रिका, विशेषांक सम्बन्धी बात।

(C) कथन ३: विदेह, दूषण पञ्जी, पञ्जी सम्बन्धी बात।

(D) कथन ४: आशीष अनचिन्हार, कविता, कला, लेखक सम्बन्धी बात।

३६७. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३६८. "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कुरुक्षेत्रम् अन्तर्मनक, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३६९. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(B) कथन २: पञ्जी, “ā पञ्जी” सम्बन्धी बात।

(C) कथन ३: प्रयास सम्बन्धी बात।

(D) कथन ४: मैथिली, विदेह, डिजिटल पुस्तकालय, पुस्तकालय सम्बन्धी बात।

३७०. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, विदेह, ई-पत्रिका सम्बन्धी बात।

(C) कथन ३: मिथिला सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

३७१. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: बंगला सम्बन्धी बात।

(C) कथन ३: मिथिला, कला सम्बन्धी बात।

(D) कथन ४: वंश सम्बन्धी बात।

३७२. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, मिथिला, पञ्जी, “(450 2009) - मिथिला पञ्जी” सम्बन्धी बात।

(B) कथन २: सम्पादक सम्बन्धी बात।

(C) कथन ३: प्रीति ठाकुर, गोनू झा, चित्रकथा, मैथिली सम्बन्धी बात।

(D) कथन ४: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

३७३. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कुरुक्षेत्रम् अन्तर्मनक, सहस्रबधानी सम्बन्धी बात।

(B) कथन २: पत्रिका सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३७४. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: भाषा सम्बन्धी बात।

(D) कथन ४: पाबनि सम्बन्धी बात।

३७५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला, पोथी सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

३७६. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला सम्बन्धी बात।

(D) कथन ४: मिथिला सम्बन्धी बात।

३७७. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: चित्रकथा, मिथिला, कथासभ, लोक सम्बन्धी बात।

(D) कथन ४: तिरहुता, वंशावली सम्बन्धी बात।

३७८. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: अनुसन्धान सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मिथिला, पञ्जी, साहित्य सम्बन्धी बात।

(D) कथन ४: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

३७९. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: लोक, पोथी सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३८०. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: सहस्रबधानी, कथा सम्बन्धी बात।

(B) कथन २: कृपानन्द ठाकुर, गाम सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पञ्जी सम्बन्धी बात।

३८१. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: चित्रकथा, कथा, कथासभ, पोथीसभ सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, दूषण पञ्जी, पञ्जी सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: वंशावली सम्बन्धी बात।

३८२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विद्यालय सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३८३. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला, मिथिलाक्षर सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मिथिला, पञ्जी, वंशावली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३८४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: पञ्जी, कला सम्बन्धी बात।

(D) कथन ४: कन्या सम्बन्धी बात।

३८५. “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी, वंश सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

३८६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पञ्जी, वंश सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: पढ़नाइ सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

३८७. जगदीश चन्द्र ठाकुर ‘अनिल’ कोन खण्डसँ सम्बद्ध छथि?

(A) पञ्जी-प्रबन्ध की अछि?

(B) शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू

(C) मिथिला मिहिर आ विदेह वेब पत्रिका।

(D) ई इंटरनेट मअन क मैथिली: गजेन्द्र ठाकुर।

३८८. “पञ्जी-प्रबन्ध की अछि?” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: छठि सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३८९. “पञ्जी-प्रबन्ध की अछि?”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला, मिथिलाक्षर सम्बन्धी बात।

३९०. “पञ्जी-प्रबन्ध की अछि?”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पञ्जी, तिरहुता, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: बंगला सम्बन्धी बात।

(C) कथन ३: मिथिला, साहित्य सम्बन्धी बात।

(D) कथन ४: चित्रकथा, मैथिली, बाल-साहित्य, बच्चासभ सम्बन्धी बात।

३९१. “पञ्जी-प्रबन्ध की अछि?” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: कथा, “,” सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

३९२. “पञ्जी-प्रबन्ध की अछि?”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पञ्जी सम्बन्धी बात।

३९३. “पञ्जी-प्रबन्ध की अछि?”मे कोन कथन समर्थित अछि?

(A) कथन १: भाषा, प्रश्न, उत्तर, पाठक सम्बन्धी बात।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३९४. “पञ्जी-प्रबन्ध की अछि?” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: कथासभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

३९५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

३९६. “पञ्जी-प्रबन्ध की अछि?” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी, ब्राह्मण सम्बन्धी बात।

(B) कथन २: अनुसन्धान सम्बन्धी बात।

(C) कथन ३: मिथिला, तिरहुता सम्बन्धी बात।

(D) कथन ४: चित्रकथा, कथा सम्बन्धी बात।

३९७. “पञ्जी-प्रबन्ध की अछि?”मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: मैथिली, कथा, कथासभ, लेखक सम्बन्धी बात।

(C) कथन ३: कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

(D) कथन ४: सहस्रबधानी, उपन्यास, “, सहस्रबधानी” सम्बन्धी बात।

३९८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: “““ सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मिथिला, धरोहर सम्बन्धी बात।

(C) कथन ३: पञ्जी, गाम सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

३९९. “पञ्जी-प्रबन्ध की अछि?”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, पञ्जी-प्रबन्ध, पञ्जी, वंशावली सम्बन्धी बात।

(B) कथन २: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कला, पोथीसभ, पोथी सम्बन्धी बात।

४००. “पञ्जी-प्रबन्ध की अछि?”मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह, सम्पादक सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

४०१. “पञ्जी-प्रबन्ध की अछि?”मे कोन कथन समर्थित अछि?

(A) कथन १: सरकार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: प्रश्न, उत्तर सम्बन्धी बात।

४०२. डा. कैलाश कुमार मिश्र कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिली चित्रकथा

(B) मैथिली पत्रिका सभमे विशेषांक

(C) दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान

(D) मैथिली बाल-कविताक धारा

४०३. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी, “, ,” सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: वंशावली सम्बन्धी बात।

(D) कथन ४: मैथिली, कथा, जाति, बिहार सम्बन्धी बात।

४०४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथी, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, पत्रिका सम्बन्धी बात।

(D) कथन ४: मैथिली, ब्राह्मण, “, ,” सम्बन्धी बात।

४०५. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: प्रीति ठाकुर, चित्रकथा, कथासभ सम्बन्धी बात।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(D) कथन ४: ब्राह्मण सम्बन्धी बात।

४०६. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गाम, गामसभ सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मिथिला, पञ्जी, जाति सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

४०७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: नाटक सम्बन्धी बात।

(B) कथन २: मैथिली, विदेह, डिजिटल पुस्तकालय, पुस्तकालय सम्बन्धी बात।

(C) कथन ३: छठि सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४०८. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, तिरहुता, यूनेस्को सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४०९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: छठि सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: कुरुक्षेत्रम् अन्तर्मनक, कला सम्बन्धी बात।

४१०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: जाति, गाम सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कुरुक्षेत्रम् अन्तर्मनक, कला, अनुसन्धान सम्बन्धी बात।

(D) कथन ४: कला, पोथी, पढ़नाइ सम्बन्धी बात।

४११. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: कविता सम्बन्धी बात।

(D) कथन ४: वंश सम्बन्धी बात।

४१२. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: कथासभ, पढ़नाइ सम्बन्धी बात।

(D) कथन ४: इंटरनेट सम्बन्धी बात।

४१३. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: पञ्जी, पोथीसभ, पोथी, अनुसन्धान सम्बन्धी बात।

४१४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कविता, लेखक, सम्पादक सम्बन्धी बात।

(B) कथन २: चित्रकथा, बच्चासभ, बच्चा, कथासभ सम्बन्धी बात।

(C) कथन ३: वंश सम्बन्धी बात।

(D) कथन ४: मैथिली, पोथी सम्बन्धी बात।

४१५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: पाण्डुलिपि, तालपत्र सम्बन्धी बात।

(D) कथन ४: मिथिला, जाति, कला, मधुश्रावणी सम्बन्धी बात।

४१६. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: नाटक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कथा, कला सम्बन्धी बात।

४१७. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: सरकार, बिहार सम्बन्धी बात।

(B) कथन २: दूषण पञ्जी, पञ्जी, पोथी सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(D) कथन ४: पञ्जी, जाति, ब्राह्मण सम्बन्धी बात।

४१८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पत्रिका सम्बन्धी बात।

(B) कथन २: ब्राह्मण, “.” सम्बन्धी बात।

(C) कथन ३: वंश सम्बन्धी बात।

(D) कथन ४: विदेह, सम्पादक सम्बन्धी बात।

४१९. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मिथिला, तिरहुता सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, कविता, कथासभ सम्बन्धी बात।

(D) कथन ४: मिथिला, “?” सम्बन्धी बात।

४२०. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

(D) कथन ४: जाति सम्बन्धी बात।

४२१. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: प्रीति ठाकुर सम्बन्धी बात।

(B) कथन २: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(C) कथन ३: विद्यालय सम्बन्धी बात।

(D) कथन ४: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

४२२. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी, वंश सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४२३. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: चित्रकथा, पत्रिका, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४२४. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, ब्राह्मण सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, शब्दकोश, कम्प्यूटर सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: कला, पोथीसभ, पोथी सम्बन्धी बात।

४२५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विद्यालय सम्बन्धी बात।

(C) कथन ३: मिथिला, लोक सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, आई.एस.बी.एन. सम्बन्धी बात।

४२६. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: वंश सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: छठि सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

४२७. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: छठि सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

४२८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: बच्चासभ, बच्चा, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४२९. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला सम्बन्धी बात।

४३०. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथी, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४३१. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, पत्रकारिता, कला सम्बन्धी बात।

(C) कथन ३: पञ्जी, ब्राह्मण, कला सम्बन्धी बात।

(D) कथन ४: चित्रकथा, मैथिली, कथासभ सम्बन्धी बात।

४३२. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: दूषण पञ्जी, पञ्जी, अनुसन्धान सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, कृपानन्द ठाकुर सम्बन्धी बात।

(D) कथन ४: विदेह, लेखक सम्बन्धी बात।

४३३. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: वंश सम्बन्धी बात।

(B) कथन २: कन्या सम्बन्धी बात।

(C) कथन ३: कथासभ, विद्यालय सम्बन्धी बात।

(D) कथन ४: मैथिली, मिथिला सम्बन्धी बात।

४३४. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: लोक, कला सम्बन्धी बात।

(B) कथन २: बिहार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कथा, कला, कलाकार सम्बन्धी बात।

४३५. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, तिरहुता सम्बन्धी बात।

४३६. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: नाटक सम्बन्धी बात।

(C) कथन ३: प्रयास सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४३७. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ब्राह्मण सम्बन्धी बात।

४३८. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४३९. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: समाज सम्बन्धी बात।

(B) कथन २: कथा, आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, कथा, लेखक सम्बन्धी बात।

(D) कथन ४: मिथिला सम्बन्धी बात।

४४०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी, पढ़नाइ सम्बन्धी बात।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: कविता सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

४४१. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पञ्जी सम्बन्धी बात।

४४२. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४४३. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: छठि सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात।

४४४. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पञ्जी सम्बन्धी बात।

४४५. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: मैथिली, कला सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, पञ्जी सम्बन्धी बात।

(D) कथन ४: पञ्जी, पोथीसभ, पोथी सम्बन्धी बात।

४४६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, पञ्जी, वंशावली, अभिलेखागार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: उत्तर सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

४४७. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मिथिला, पञ्जी, वंशावली सम्बन्धी बात।

(C) कथन ३: मैथिली, लोक सम्बन्धी बात।

(D) कथन ४: पञ्जी, कला सम्बन्धी बात।

४४८. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विद्यालय सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: मिथिला, जाति सम्बन्धी बात।

(D) कथन ४: सहस्रबधानी, उपन्यास सम्बन्धी बात।

४४९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कुरुक्षेत्रम् अन्तर्मनक, कला, अनुसन्धान सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: संस्कृति, कला सम्बन्धी बात।

४५०. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कन्या सम्बन्धी बात।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४५१. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, इंटरनेट सम्बन्धी बात।

४५२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: छठि सम्बन्धी बात।

(D) कथन ४: पञ्जी, कला सम्बन्धी बात।

४५३. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: बंगला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कथा, पोथी, शब्दशास्त्रम् सम्बन्धी बात।

४५४. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: समाज सम्बन्धी बात।

(C) कथन ३: "!"" सम्बन्धी बात।

(D) कथन ४: कथा, कला सम्बन्धी बात।

४५५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४५६. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: मिथिला, जाति, कला, मधुश्रावणी सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: छठि सम्बन्धी बात।

४५७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: जाति, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: कथा, लेखक सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

४५८. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: छठि सम्बन्धी बात।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात।

४५९. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला, लोक, लोकदेवता, पोथी सम्बन्धी बात।

(D) कथन ४: पत्रिका, विशेषांक सम्बन्धी बात।

४६०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, शब्दकोश सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४६१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली, इंटरनेट सम्बन्धी बात।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४६२. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: प्रीति ठाकुर, मिथिला, कथासभ, पोथी सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: छठि सम्बन्धी बात।

४६३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मिथिला, कथा, अनुसन्धान सम्बन्धी बात।

(B) कथन २: मैथिली, उपन्यास, साहित्य सम्बन्धी बात।

(C) कथन ३: संस्कृति सम्बन्धी बात।

(D) कथन ४: ब्राह्मण सम्बन्धी बात।

४६४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: वंश, गाम सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: छठि सम्बन्धी बात।

(D) कथन ४: नाटक सम्बन्धी बात।

४६५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कविता सम्बन्धी बात।

४६६. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: उपन्यास, कथा सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

४६७. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथासभ, जाति सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: पोथी, पढ़नाइ सम्बन्धी बात।

४६८. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गाम, गामसभ सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: विदेह सम्बन्धी बात।

४६९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, साहित्य सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

४७०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: समाज सम्बन्धी बात।

(C) कथन ३: धरोहर सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४७१. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

४७२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, कथा, साहित्य, "कथा मैथिली साहित्य" सम्बन्धी बात।

(B) कथन २: दूषण पञ्जी, पञ्जी सम्बन्धी बात।

(C) कथन ३: ब्रेल, उपन्यास सम्बन्धी बात।

(D) कथन ४: मैथिली, पत्रिका, विशेषांक सम्बन्धी बात।

४७३. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: वंशावली सम्बन्धी बात।

४७४. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: पिता, माता सम्बन्धी बात।

(C) कथन ३: प्रीति ठाकुर, गोनू झा, मैथिली, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४७५. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पाण्डुलिपि, तालपत्र सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: जाति, गाम सम्बन्धी बात।

४७६. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: पत्रिका सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पाण्डुलिपि सम्बन्धी बात।

४७७. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: भाषा, पाण्डुलिपि सम्बन्धी बात।

(B) कथन २: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

४७८. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: होली, दीपावली, छठि, सरस्वती पूजा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४७९. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: परिवार सम्बन्धी बात।

(C) कथन ३: कला, पोथी, बंगला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४८०. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: गाम सम्बन्धी बात।

(D) आगामी पीढ़ी लेल एहन रचनासभ केवल मनोरंजक नहि, प्रेरक सेहो सिद्ध होयत।

४८१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विशेषांक, बंगला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथासभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४८२. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४८३. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: प्रयास सम्बन्धी बात।

(B) कथन २: विदेह, पुस्तकालय, कला, पोथी सम्बन्धी बात।

(C) कथन ३: पिता सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

४८४. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: पाण्डुलिपि सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४८५. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, पत्रिका, तिरहुता, ब्रेल सम्बन्धी बात।

(B) कथन २: पञ्जी, तिरहुता सम्बन्धी बात।

(C) कथन ३: माता सम्बन्धी बात।

(D) कथन ४: इंटरनेट सम्बन्धी बात।

४८६. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: वंश सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: लेखक सम्बन्धी बात।

४८७. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: विदेह, पोथी सम्बन्धी बात।

(C) कथन ३: छठि सम्बन्धी बात।

(D) कथन ४: उपन्यास, सरकार सम्बन्धी बात।

४८८. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: विदेह, पत्रिका, पोथी सम्बन्धी बात।

(C) कथन ३: जाति सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४८९. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: प्रयास सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

४९०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: नाटक सम्बन्धी बात।

(C) कथन ३: वंशावली, गाम, गामसभ सम्बन्धी बात।

(D) कथन ४: पोथी, पढ़नाइ सम्बन्धी बात।

४९१. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पञ्जी सम्बन्धी बात।

४९२. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: भाषा सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पञ्जी सम्बन्धी बात।

४९३. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: विदेह, ब्राह्मण सम्बन्धी बात।

४९४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: छठि सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, कथा, शब्दशास्त्रम्, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर, पोथी सम्बन्धी बात।

४९५. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, कथा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: लेखक सम्बन्धी बात।

४९६. "दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान"मे कोन कथन समर्थित अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, सियाराम झा, कृपानन्द ठाकुर, कला सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, कथा सम्बन्धी बात।

(D) कथन ४: ब्राह्मण, "." सम्बन्धी बात।

४९७. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कथासभ, पढ़नाइ सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: दूषण पञ्जी, पञ्जी, पोथी सम्बन्धी बात।

(D) कथन ४: तिरहुता, बंगला सम्बन्धी बात।

४९८. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: उपन्यास, कथा, कथासभ सम्बन्धी बात।

(C) कथन ३: साहित्य सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

४९९. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: पिता सम्बन्धी बात।

(C) कथन ३: वंश सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर, मैथिली, विदेह सम्बन्धी बात।

५००. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: परिवार सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: कथा, कथासभ, गाम, बिहार सम्बन्धी बात।

(D) कथन ४: समाज सम्बन्धी बात।

५०१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, विदेह, जाति, पढ़नाइ सम्बन्धी बात।

(D) कथन ४: सम्पादक, योगदानकर्ता सम्बन्धी बात।

५०२. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: लोक सम्बन्धी बात।

(D) कथन ४: लेखक सम्बन्धी बात।

५०३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर सम्बन्धी बात।

(D) कथन ४: आई.एस.बी.एन. सम्बन्धी बात।

५०४. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह, अभिलेखागार सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: छठि सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, बच्चासभ, बच्चा, कविता सम्बन्धी बात।

५०५. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: मैथिली, इंटरनेट, कला, एस.डब्ल्यू.ओ.टी. सम्बन्धी बात।

५०६. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: साहित्य सम्बन्धी बात।

५०७. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथा, जाति, “, ..” सम्बन्धी बात।

(D) कथन ४: छठि सम्बन्धी बात।

५०८. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, कथा, साहित्य सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५०९. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

(B) कथन २: गाम सम्बन्धी बात।

(C) कथन ३: पत्रिका, कथासभ, साहित्य, पढ़नाइ सम्बन्धी बात।

(D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात।

५१०. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथा, कला सम्बन्धी बात।

(B) कथन २: छठि सम्बन्धी बात।

(C) कथन ३: पञ्जी, कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५११. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: बच्चा सम्बन्धी बात।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: पञ्जी, गाम सम्बन्धी बात।

(D) कथन ४: नाटक सम्बन्धी बात।

५१२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: प्रीति ठाकुर सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५१३. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कन्या सम्बन्धी बात।

(B) कथन २: अभिलेखागार सम्बन्धी बात।

(C) कथन ३: कथा, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: गाम, होली सम्बन्धी बात।

५१४. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कला, पोथी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली सम्बन्धी बात।

५१५. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: “!“” सम्बन्धी बात।

(B) कथन २: पोथी मेला, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५१६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: साहित्य, जाति, ब्राह्मण सम्बन्धी बात।

(B) कथन २: मिथिला, ब्राह्मण, मैथिल ब्राह्मण, संस्कृति सम्बन्धी बात।

(C) कथन ३: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५१७. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: दूषण पञ्जी, पञ्जी, वंश, पोथी सम्बन्धी बात।

(B) कथन २: मिथिला, तिरहुता, ब्रेल सम्बन्धी बात।

(C) कथन ३: लेखक, पोथी सम्बन्धी बात।

(D) कथन ४: मिथिला, पञ्जी सम्बन्धी बात।

५१८. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

५१९. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: सियाराम झा सम्बन्धी बात।

(B) कथन २: समाज सम्बन्धी बात।

(C) कथन ३: मैथिली, कथा सम्बन्धी बात।

(D) कथन ४: पञ्जी, कला सम्बन्धी बात।

५२०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: उत्तर सम्बन्धी बात।

(B) कथन २: कन्या सम्बन्धी बात।

(C) कथन ३: मैथिली, उपन्यास सम्बन्धी बात।

(D) कथन ४: कथा, आई.एस.बी.एन. सम्बन्धी बात।

५२१. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान”मे कोन कथन समर्थित अछि?

(A) कथन १: विशेषांक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: जाति सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५२२. “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गाम सम्बन्धी बात।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

५२३. एहि प्रसंगमे सही उत्तर चुनू।

(A) ई रेपलअकेद बच्चासभ’स साहित्य।

(B) ई अबोलिशेद सभ मैथिली सकरिपटस।

(C) ई बरौघट अ सेनसिटिवे गेनीलोगिकअल रेकोरद मे विदेर कुलटुरअल आ सचोलअरलय वीव।

(D) ई बनाओल गेल अ नव फोलक दैटय।

५२४. Bhavnath Jha कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर

(B) मिथिलाक लोकदेवता

(C) मिथिला'स पञ्जी आ शरि गजेन्द्र ठाकुर'स ेफफोरटस टोवअरदस एकर परेसेरवअशन।

(D) मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका

५२५. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कन्या सम्बन्धी बात।

(B) ई पोथी तीन खण्डमे बाँटल गेल अछि।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, विदेह, जाति, ब्राह्मण सम्बन्धी बात।

५२६. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: जाति सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: परिवार सम्बन्धी बात।

५२७. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, मिथिला, पञ्जी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला, पञ्जी सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर, कृपानन्द ठाकुर सम्बन्धी बात।

५२८. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कन्या सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, कथा सम्बन्धी बात।

(D) कथन ४: मिथिला, मिथिलाक्षर सम्बन्धी बात।

५२९. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पाण्डुलिपि सम्बन्धी बात।

(B) कथन २: वंशावली सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, पञ्जी सम्बन्धी बात।

५३०. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, मिथिला, ब्राह्मण सम्बन्धी बात।

(D) कथन ४: मिथिला, पञ्जी, वंशावली सम्बन्धी बात।

५३१. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(B) कथन २: पोथी, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: पाण्डुलिपि सम्बन्धी बात।

(D) कथन ४: तिरहुता सम्बन्धी बात।

५३२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, मिथिला सम्बन्धी बात।

(C) कथन ३: प्रश्न, पिता सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५३३. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पिता, नाना/बाबा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५३४. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: अनुसन्धान सम्बन्धी बात।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, पत्रिका, सम्पादक सम्बन्धी बात।

५३५. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी, कला सम्बन्धी बात।

(D) कथन ४: सहस्रबधानी सम्बन्धी बात।

५३६. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, कथा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

५३७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: प्रश्न सम्बन्धी बात।

(C) कथन ३: मैथिली चित्रकथा, चित्रकथा, मैथिली, कथासभ सम्बन्धी बात।

(D) कथन ४: कन्या, माता सम्बन्धी बात।

५३८. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, पञ्जी, शब्दकोश सम्बन्धी बात।

५३९. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला, पञ्जी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, लेखक, विद्यालय सम्बन्धी बात।

५४०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: चित्रकथा, मैथिली, कथा, कला सम्बन्धी बात।

(B) कथन २: कालिन्दी झील, वंशीवट, सेवा-कुञ्ज सम्बन्धी बात।

(C) कथन ३: मिथिला, कथा सम्बन्धी बात।

(D) कथन ४: पाण्डुलिपि सम्बन्धी बात।

५४१. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: पञ्जी, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, विदेह, जाति, पढ़नाइ सम्बन्धी बात।

५४२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: भाषा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५४३. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: भाषा, पाण्डुलिपि सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, पञ्जी, वंशावली, अभिलेखागार सम्बन्धी बात।

५४४. "एहि खण्ड"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: "" सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला, पञ्जी, कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५४५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पाठक सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, इंटरनेट, ई-पत्रिका सम्बन्धी बात।

(C) कथन ३: कुरुक्षेत्रम् अन्तर्मनक, कला, अनुसन्धान सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५४६. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह, उपन्यास सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: मिथिला, कला सम्बन्धी बात।

५४७. Bhimnath Jha कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिली चित्रकथा

(B) शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू

(C) सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि

(D) पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान

५४८. "शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: परिवार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: संस्कृति सम्बन्धी बात।

५४९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: बच्चासभ, बच्चा, कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: विदेह, सम्पादक सम्बन्धी बात।

५५०. "शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: समाज सम्बन्धी बात।

(B) कथन २: जाति, गाम सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला, मिथिलाक्षर सम्बन्धी बात।

५५१. "शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू"मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, मिथिला, कला, पोथी सम्बन्धी बात।

(D) कथन ४: पुस्तकालय, गाम सम्बन्धी बात।

५५२. "शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, सहस्रबधानी सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, इंटरनेट सम्बन्धी बात।

५५३. “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू”मे कोन कथन समर्थित अछि?

(A) कथन १: पाण्डुलिपि सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: साहित्य, कला सम्बन्धी बात।

५५४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला, जाति, ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: मैथिली, मिथिला, साहित्य, लोक सम्बन्धी बात।

५५५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: पोथी, पढ़नाइ, अनुसन्धान सम्बन्धी बात।

(D) कथन ४: ब्रेल सम्बन्धी बात।

५५६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पढ़ेनाइ सम्बन्धी बात।

(C) कथन ३: पुरस्कार सम्बन्धी बात।

(D) कथन ४: मैथिली, साहित्य सम्बन्धी बात।

५५७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५५८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

५५९. “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चा, उपन्यास सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: विदेह, पत्रिका सम्बन्धी बात।

५६०. “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू”मे कोन कथन समर्थित अछि?

(A) कथन १: तिरहुता सम्बन्धी बात।

(B) कथन २: मैथिली, लोक सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५६१. “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू”मे कोन कथन समर्थित अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कला, अनुसन्धान सम्बन्धी बात।

(C) कथन ३: विदेह, दूषण पञ्जी, पञ्जी सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

५६२. “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू”मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह, विशेषांक, कला सम्बन्धी बात।

(B) कथन २: मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५६३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: तिरहुता, बिहार सम्बन्धी बात।

(B) कथन २: विदेह, उपन्यास सम्बन्धी बात।

(C) कथन ३: विशेषांक, कथा सम्बन्धी बात।

(D) कथन ४: लेखक सम्बन्धी बात।

५६४. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, धरोहर सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कन्या सम्बन्धी बात।

५६५. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गाम, गामसभ सम्बन्धी बात।

(C) कथन ३: धरोहर, सरकार सम्बन्धी बात।

(D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात।

५६६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, मिथिला सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, पञ्जी, तिरहुता, ब्राह्मण सम्बन्धी बात।

(D) कथन ४: मिथिला, मिथिलाक्षर सम्बन्धी बात।

५६७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, पत्रकारिता सम्बन्धी बात।

(B) कथन २: जाति, गाम सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५६८. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: तिरहुता सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मिथिला, पञ्जी, जाति सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: विद्यालय, बिहार सम्बन्धी बात।

५६९. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: सरकार सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: धरोहर सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, साहित्य सम्बन्धी बात।

५७०. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: धरोहर सम्बन्धी बात।

(B) कथन २: मिथिला, विदेह सम्बन्धी बात।

(C) कथन ३: मिथिला, कला सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

५७१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: बंगला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: तिरहुता, कला सम्बन्धी बात।

(D) कथन ४: कविता, जाति सम्बन्धी बात।

५७२. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, कथा, साहित्य, संस्कृति सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथासभ सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

५७३. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गाम, “100” सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: “, .” सम्बन्धी बात।

५७४. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली सम्बन्धी बात।

५७५. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

५७६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला, संस्कृति, पोथी सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, पञ्जी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५७७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला, पत्रिका, तिरहुता, धरोहर सम्बन्धी बात।

(C) कथन ३: चित्रकथा, कथा, जाति सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, कथा, लेखक सम्बन्धी बात।

५७८. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: परिवार सम्बन्धी बात।

(B) कथन २: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: मिथिला, तिरहुता, ब्रेल सम्बन्धी बात।

(D) कथन ४: चित्रकथा, कथासभ सम्बन्धी बात।

५७९. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: लोक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

५८०. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, तिरहुता सम्बन्धी बात।

(B) कथन २: प्रयास, पाठक सम्बन्धी बात।

(C) कथन ३: कथा, जाति, ", .." सम्बन्धी बात।

(D) कथन ४: पञ्जी, गाम सम्बन्धी बात।

५८१. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह, लेखक सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: पाठक सम्बन्धी बात।

५८२. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: सरकार सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५८३. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह, विशेषांक, कला, लेखक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: नेपाली सम्बन्धी बात।

५८४. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विद्यालय सम्बन्धी बात।

(B) कथन २: पञ्जी, तिरहुता, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, शब्दकोश सम्बन्धी बात।

५८५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा, कला, कलाकार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पुस्तकालय सम्बन्धी बात।

(D) कथन ४: कविता, आई.एस.बी.एन. सम्बन्धी बात।

५८६. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: ब्राह्मण सम्बन्धी बात।

(B) कथन २: मिथिला, जाति, ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(C) कथन ३: मिथिला सम्बन्धी बात।

(D) कथन ४: मैथिली, मिथिला, ब्राह्मण सम्बन्धी बात।

५८७. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ब्राह्मण, "." सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पिता सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

५८८. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, साहित्य सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: छठि सम्बन्धी बात।

५८९. "एहि खण्ड"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला, साहित्य सम्बन्धी बात।

(D) कथन ४: अनुसन्धान सम्बन्धी बात।

५९०. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी, ब्राह्मण, मैथिल ब्राह्मण, वंशावली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, इंटरनेट, पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: बिहार, नेपाली, बंगला सम्बन्धी बात।

५९१. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कविता, लेखक, सम्पादक सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

५९२. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: प्रश्न सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५९३. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: नाटक सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, “.” सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

५९४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: शब्दकोश, कला सम्बन्धी बात।

५९५. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: चित्रकथा, मैथिली, कथा, कला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: “1604 ,” सम्बन्धी बात।

५९६. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: “ṣḥ”, “ṣḥ” सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: गाम, गामसभ सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, विदेह, सम्पादक सम्बन्धी बात।

५९७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला, पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: “,” सम्बन्धी बात।

५९८. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: वंश सम्बन्धी बात।

(B) कथन २: मैथिली, कला सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: मिथिला, लेखक सम्बन्धी बात।

५९९. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: गाम, गामसभ सम्बन्धी बात।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: पञ्जी, पोथी सम्बन्धी बात।

६००. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: बच्चा सम्बन्धी बात।

६०१. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: होली, दीपावली, छठि, सरस्वती पूजा सम्बन्धी बात।

(B) कथन २: मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: कला, पोथी सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

६०२. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, तिरहुता, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, साहित्य, सरकार सम्बन्धी बात।

(D) कथन ४: भाषा सम्बन्धी बात।

६०३. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पुस्तकालय, गाम, सरकार सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: प्रयास सम्बन्धी बात।

६०४. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कन्या सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: कथासभ सम्बन्धी बात।

(D) कथन ४: पाठक सम्बन्धी बात।

६०५. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, इंटरनेट, पत्रिका, कला सम्बन्धी बात।

(B) कथन २: मैथिली, बिहार सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: भाषा सम्बन्धी बात।

६०६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पत्रिका, विशेषांक, कला, अनुसन्धान सम्बन्धी बात।

६०७. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: पाण्डुलिपि, तालपत्र सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६०८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: प्रीति ठाकुर, गोनू झा, मैथिली, “गोनू झा मैथिली” सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, पञ्जी सम्बन्धी बात।

(D) कथन ४: मैथिली, साहित्य सम्बन्धी बात।

६०९. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: ब्राह्मण सम्बन्धी बात।

(B) कथन २: पत्रिका सम्बन्धी बात।

(C) कथन ३: कथासभ सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

६१०. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विशेषांक सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, प्रीति ठाकुर, मैथिली, विदेह सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

६११. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, मिथिला सम्बन्धी बात।

(B) कथन २: प्रीति ठाकुर, चित्रकथा, कथासभ, कला सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर सम्बन्धी बात।

(D) कथन ४: पञ्जी, तिरहुता सम्बन्धी बात।

६१२. एहि प्रसंगमे सही उत्तर चुनू।

(A) ई बिलदिङ्ग क गअनधि सेटु।

(B) गजेन्द्र ठाकुर’स मैथिली-ेनगलिश आ ेनगलिश-मैथिली कोमपुटेर शब्दकोश।

(C) ई पेरफोरमअनके क अ विललअगे दरअमअ।

(D) ई कोरोनअशन क अ मेदीवअल किङ्ग।

६१३. प्रणव कुमार झा कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी

(B) मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता

(C) अन गजेन्द्र ठाकुरसँ भेंटवार्ता।

(D) श्री गजेन्द्र ठाकुर: हमर दृष्टिमे

६१४. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला, पोथी सम्बन्धी बात।

(B) कथन २: चित्रकथा, मैथिली, कथा सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: कविता, आई.एस.बी.एन. सम्बन्धी बात।

६१५. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, साहित्य सम्बन्धी बात।

(B) कथन २: प्रयास सम्बन्धी बात।

(C) कथन ३: साहित्य सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

६१६. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, पत्रिका, लेखक सम्बन्धी बात।

६१७. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, विदेह, डिजिटल पुस्तकालय, पुस्तकालय सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

६१८. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मिथिला, पञ्जी, जाति, ब्राह्मण सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: नाटक सम्बन्धी बात।

६१९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, कला, लेखक सम्बन्धी बात।

(D) कथन ४: मैथिली, मिथिला, गाम सम्बन्धी बात।

६२०. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: “,” सम्बन्धी बात।

(D) कथन ४: विदेह, कला, लेखक, अनुसन्धान सम्बन्धी बात।

६२१. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: सहस्रबधानी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, प्रीति ठाकुर, मैथिली, विदेह सम्बन्धी बात।

(C) कथन ३: प्रश्न सम्बन्धी बात।

(D) कथन ४: कथासभ, पोथी सम्बन्धी बात।

६२२. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: पत्रिका, कला सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

६२३. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: लेखक, पोथी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कथा, शब्दशास्त्रम्, आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: गाम, पोथीसभ, पोथी, सरकार सम्बन्धी बात।

(D) कथन ४: मैथिली, कथा सम्बन्धी बात।

६२४. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, तिरहुता सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

६२५. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, अभिलेखागार सम्बन्धी बात।

(B) कथन २: मिथिला, ब्राह्मण, मैथिल ब्राह्मण, संस्कृति सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

६२६. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली, विदेह सम्बन्धी बात।

(B) कथन २: पञ्जी, “, ,” सम्बन्धी बात।

(C) कथन ३: मिथिला, पञ्जी, कथा सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

६२७. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: विशेषांक, कथा सम्बन्धी बात।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: तिरहुता सम्बन्धी बात।

६२८. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चा सम्बन्धी बात।

(B) कथन २: कथासभ सम्बन्धी बात।

(C) कथन ३: बच्चासभ, बच्चा, बाल-कविता, कविता सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, वेब-पत्रकारिता, पत्रकारिता सम्बन्धी बात।

६२९. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, विदेह, साहित्य सम्बन्धी बात।

(B) कथन २: प्रश्न सम्बन्धी बात।

(C) कथन ३: पिता, माता सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

६३०. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: मैथिली, पञ्जी, कथा सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६३१. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: कला, कलाकार सम्बन्धी बात।

(C) कथन ३: पोथी मेला, पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: मैथिली, पत्रकारिता सम्बन्धी बात।

६३२. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, मिथिला, गाम सम्बन्धी बात।

(B) कथन २: भाषा सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६३३. “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, पत्रिका, साहित्य, पोथीसभ सम्बन्धी बात।

(B) कथन २: मैथिली, पञ्जी, शब्दकोश, मैथिली-अंग्रेजी सम्बन्धी बात।

(C) कथन ३: लेखक सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, कविता, आई.एस.बी.एन. सम्बन्धी बात।

६३४. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: संस्कृति सम्बन्धी बात।

(B) कथन २: भाषा सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला, विदेह, पत्रकारिता सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

६३५. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: कथासभ, जाति सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

६३६. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, सरकार सम्बन्धी बात।

(B) कथन २: लोक सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

६३७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: बच्चासभ, बच्चा, संस्कृति, कला सम्बन्धी बात।

(D) कथन ४: मैथिली, विदेह, साहित्य सम्बन्धी बात।

६३८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: सरकार सम्बन्धी बात।

(D) कथन ४: विदेह, लेखक सम्बन्धी बात।

६३९. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: परिवार, प्रश्न, माता सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

६४०. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: पाण्डुलिपि सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: विदेह, कला सम्बन्धी बात।

(D) कथन ४: मैथिली, साहित्य सम्बन्धी बात।

६४१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: साहित्य, ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: ब्राह्मण, मैथिल ब्राह्मण, वंश सम्बन्धी बात।

६४२. "एहि खण्ड"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, मिथिला सम्बन्धी बात।

(B) कथन २: विद्यालय सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: विदेह, पोथी सम्बन्धी बात।

६४३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: शब्दकोश सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६४४. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पुरस्कार सम्बन्धी बात।

(B) कथन २: मैथिली, इंटरनेट, पत्रिका, कला सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला, कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६४५. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चासभ, बच्चा, पोथी सम्बन्धी बात।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: मैथिली, कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६४६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: चित्रकथा, कथासभ सम्बन्धी बात।

(C) कथन ३: पुस्तकालय सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६४७. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विशेषांक, कथा सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६४८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: उपन्यास, कथा सम्बन्धी बात।

(B) कथन २: चित्रकथा, कथासभ सम्बन्धी बात।

(C) कथन ३: कविता सम्बन्धी बात।

(D) कथन ४: मिथिला सम्बन्धी बात।

६४९. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: कथा, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: बाल-साहित्य, बच्चासभ, बच्चा, कथा सम्बन्धी बात।

(C) कथन ३: चित्रकथा, बच्चासभ, बच्चा, कथासभ सम्बन्धी बात।

(D) कथन ४: मैथिली, मिथिला, साहित्य सम्बन्धी बात।

६५०. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: भाषा, माता सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६५१. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: पाण्डुलिपि सम्बन्धी बात।

६५२. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: मिथिला सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

६५३. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कथासभ सम्बन्धी बात।

(B) कथन २: मिथिला, विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पञ्जी, कला सम्बन्धी बात।

६५४. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: जाति सम्बन्धी बात।

(C) कथन ३: पोथी, “,” सम्बन्धी बात।

(D) कथन ४: कृपानन्द ठाकुर सम्बन्धी बात।

६५५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, सम्पादक, पोथी सम्बन्धी बात।

(B) कथन २: अनुसन्धान, बिहार सम्बन्धी बात।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: मिथिला, कला सम्बन्धी बात।

६५६. शिवशंकर श्रीनिवास कोन खण्डसँ सम्बद्ध छथि?

(A) गजेन्द्र ठाकुर: परेसेरवेर क मिथिला'स हेरिटअगे।

(B) प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा

(C) मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका

(D) मैथिली पत्रिका सभमे विशेषांक

६५७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, विदेह, डिजिटल पुस्तकालय, पुस्तकालय सम्बन्धी बात।

(B) कथन २: गाम, लोक सम्बन्धी बात।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: पाठक सम्बन्धी बात।

६५८. "मैथिली पत्रिका सभमे विशेषांक"मे कोन कथन समर्थित अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

६५९. "मैथिली पत्रिका सभमे विशेषांक" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६६०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, ब्राह्मण, ", ," सम्बन्धी बात।

६६१. "मैथिली पत्रिका सभमे विशेषांक"मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह, लेखक सम्बन्धी बात।

(B) कथन २: चित्रकथा, मिथिला, कथासभ, लोक सम्बन्धी बात।

(C) कथन ३: पञ्जी, गाम सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

६६२. "मैथिली पत्रिका सभमे विशेषांक" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, पत्रिका, विशेषांक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथा, कला सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, कला, पोथी सम्बन्धी बात।

६६३. "मैथिली पत्रिका सभमे विशेषांक"मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह, पत्रिका सम्बन्धी बात।

(B) कथन २: विदेह, लेखक सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, पञ्जी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६६४. "मैथिली पत्रिका सभमे विशेषांक"मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह, लेखक सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(C) कथन ३: प्रश्न, उत्तर सम्बन्धी बात।

(D) कथन ४: मिथिला, ब्राह्मण, मैथिल ब्राह्मण, संस्कृति सम्बन्धी बात।

६६५. “मैथिली पत्रिका सभमे विशेषांक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६६६. “मैथिली पत्रिका सभमे विशेषांक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, साहित्य, अनुसन्धान सम्बन्धी बात।

(B) कथन २: पत्रिका, “, 1994, पत्रिका” सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: लोक सम्बन्धी बात।

६६७. “मैथिली पत्रिका सभमे विशेषांक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कला, कलाकार, लेखक, सम्पादक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: विदेह, सम्पादक सम्बन्धी बात।

(D) कथन ४: आई.एस.बी.एन. सम्बन्धी बात।

६६८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: सरकार, बिहार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, मिथिला, पत्रिका, विशेषांक सम्बन्धी बात।

(D) कथन ४: मिथिला, आई.एस.बी.एन. सम्बन्धी बात।

६६९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: मिथिला, संस्कृति सम्बन्धी बात।

६७०. “मैथिली पत्रिका सभमे विशेषांक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(B) कथन २: प्रीति ठाकुर, मैथिली, बाल-साहित्य, बच्चासभ सम्बन्धी बात।

(C) कथन ३: पाठक सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

६७१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कविता सम्बन्धी बात।

(B) कथन २: सम्पादक, “,” सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर सम्बन्धी बात।

(D) कथन ४: वंश सम्बन्धी बात।

६७२. “मैथिली पत्रिका सभमे विशेषांक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: बच्चा सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: पत्रिका, कथा, लेखक सम्बन्धी बात।

(D) कथन ४: पत्रिका सम्बन्धी बात।

६७३. “मैथिली पत्रिका सभमे विशेषांक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: लेखक सम्बन्धी बात।

(D) कथन ४: कविता सम्बन्धी बात।

६७४. “मैथिली पत्रिका सभमे विशेषांक”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चासभ, बच्चा, “ बच्चासभ” सम्बन्धी बात।

(B) कथन २: पढ़नाइ सम्बन्धी बात।

(C) कथन ३: अनुसन्धान सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६७५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, धरोहर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला, ब्राह्मण सम्बन्धी बात।

(D) कथन ४: विदेह, पत्रिका सम्बन्धी बात।

६७६. “मैथिली पत्रिका सभमे विशेषांक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: मैथिली, उपन्यास, कथा, लेखक सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: मैथिली, पोथी सम्बन्धी बात।

६७७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६७८. “मैथिली पत्रिका सभमे विशेषांक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विशेषांक सम्बन्धी बात।

(B) कथन २: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: विदेह, पत्रिका, कथा, लेखक सम्बन्धी बात।

६७९. एहि प्रसंगमे सही उत्तर चुनू।

(A) ओ सभ पुबलिश मात्र सरकार किरकुलअरस।

(B) ओ सभ पुबलिश फोकुसेद िससुेस पर लिविङ्ग करीटोरस, िनसटिटुशनस, आ थेमेस।

(C) ओ सभ छथि रेसटरिकटेद कैँ अनोन्यमौस वरिटेरस मात्र।

(D) ओ सभ अविोद सभ करिटिकअल ेससअयस।

६८०. Rabindra Narayan Mishra कोन खण्डसँ सम्बद्ध छथि?

(A) मिथिला मिहिर आ विदेह वेब पत्रिका।

(B) गजेन्द्र ठाकुर आ हुनक उपन्यास

(C) साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व

(D) मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका

६८१. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६८२. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६८३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: समाज सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: संस्कृति सम्बन्धी बात।

६८४. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह, पत्रिका, कला सम्बन्धी बात।

(B) कथन २: पत्रिका सम्बन्धी बात।

(C) कथन ३: गाम, गामसभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६८५. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला, अनुसन्धान सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह सम्बन्धी बात।

(D) कथन ४: समाज सम्बन्धी बात।

६८६. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: सरकार सम्बन्धी बात।

६८७. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, मिथिला, धरोहर सम्बन्धी बात।

(C) कथन ३: कथासभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

६८८. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: लेखक सम्बन्धी बात।

६८९. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात।

६९०. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, ब्रेल, पोथी सम्बन्धी बात।

(D) कथन ४: छठि सम्बन्धी बात।

६९१. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: शब्दशास्त्रम् सम्बन्धी बात।

(B) कथन २: पुस्तकालय, अनुसन्धान सम्बन्धी बात।

(C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

६९२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: कविता सम्बन्धी बात।

(D) कथन ४: मैथिली, इंटरनेट, शब्दकोश, अंग्रेजी-मैथिली सम्बन्धी बात।

६९३. “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका”मे कोन कथन समर्थित अछि?

(A) कथन १: ब्राह्मण सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

६९४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, विदेह, शब्दकोश सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

६९५. “विदेह आ गजेन्द्र”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: चित्रकथा, मैथिली, कथासभ सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

६९६. “विदेह आ गजेन्द्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(B) कथन २: विदेह, कथा, “कथा?” सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: दूषण पञ्जी, पञ्जी सम्बन्धी बात।

६९७. “विदेह आ गजेन्द्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(C) कथन ३: विदेह, पोथीसभ, पोथी, अभिलेखागार सम्बन्धी बात।

(D) कथन ४: मिथिला, विदेह सम्बन्धी बात।

६९८. “विदेह आ गजेन्द्र”मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी, तिरहुता सम्बन्धी बात।

(B) कथन २: मैथिली, मिथिला, पञ्जी, मिथिलाक्षर सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: मैथिली, विदेह, जाति, ब्राह्मण सम्बन्धी बात।

६९९. “विदेह आ गजेन्द्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: बिहार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ब्रेल सम्बन्धी बात।

(D) कथन ४: विदेह, ई-पत्रिका, पत्रिका, कविता सम्बन्धी बात।

७००. “विदेह आ गजेन्द्र”मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, मिथिला, धरोहर सम्बन्धी बात।

(B) कथन २: पञ्जी, गाम सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

७०१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: “,” सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: इंटरनेट सम्बन्धी बात।

७०२. “विदेह आ गजेन्द्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

७०३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कथा, कला, कलाकार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७०४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी मेला, पोथी सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(D) कथन ४: भाषा सम्बन्धी बात।

७०५. “विदेह आ गजेन्द्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, जाति सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, उपन्यास, सम्पादक सम्बन्धी बात।

७०६. डा. योगानन्द झा कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर

(B) गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय

(C) मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका

(D) साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व

७०७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गीत सम्बन्धी बात।

(C) कथन ३: कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

(D) कथन ४: पत्रिका, विशेषांक, लेखक सम्बन्धी बात।

७०८. “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, पत्रिका, लेखक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: संस्कृति सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७०९. “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: साहित्य, कला, लेखक सम्बन्धी बात।

७१०. “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कथासभ, विद्यालय सम्बन्धी बात।

(B) कथन २: बंगला सम्बन्धी बात।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

७११. “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: भाषा सम्बन्धी बात।

(C) कथन ३: मैथिली, इंटरनेट, पत्रिका, सम्पादक सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७१२. “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पञ्जी, वंशावली, वंश सम्बन्धी बात।

(B) कथन २: मैथिली, मिथिला, कथा सम्बन्धी बात।

(C) कथन ३: गाम, कला, कलाकार सम्बन्धी बात।

(D) कथन ४: कथा, लोक सम्बन्धी बात।

७१३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: प्रीति ठाकुर सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला सम्बन्धी बात।

७१४. "मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर"मे कोन कथन समर्थित अछि?

(A) कथन १: गीत सम्बन्धी बात।

(B) कथन २: मैथिली, पत्रिका, विशेषांक, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला सम्बन्धी बात।

(D) कथन ४: मैथिली, मिथिला, विदेह, शब्दकोश सम्बन्धी बात।

७१५. "मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर"मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, साहित्य, कला सम्बन्धी बात।

७१६. "मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: उपन्यास, कला, पोथी सम्बन्धी बात।

(C) कथन ३: विदेह, पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७१७. "मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: समाज सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: गोनू झा, मैथिली चित्रकथा, चित्रकथा, मैथिली सम्बन्धी बात।

७१८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७१९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पाण्डुलिपि सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७२०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा, उपन्यास, कथासभ सम्बन्धी बात।

७२१. “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, साहित्य सम्बन्धी बात।

(B) कथन २: मैथिली, विदेह, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: कथासभ, पढ़नाइ सम्बन्धी बात।

(D) कथन ४: सरकार सम्बन्धी बात।

७२२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: चित्रकथा, मैथिली, कथासभ सम्बन्धी बात।

(C) कथन ३: विद्यालय सम्बन्धी बात।

(D) कथन ४: मैथिली, साहित्य सम्बन्धी बात।

७२३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पत्रिका सम्बन्धी बात।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७२४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, मिथिला, पञ्जी, मिथिलाक्षर सम्बन्धी बात।

(D) कथन ४: जाति सम्बन्धी बात।

७२५. “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, पत्रिका, कला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गोनू झा, मैथिली चित्रकथा, चित्रकथा, मैथिली सम्बन्धी बात।

७२६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गीत सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कविता, आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: विदेह, पुस्तकालय, अभिलेखागार, “विदेह अभिलेखागार” सम्बन्धी बात।

(D) कथन ४: चित्रकथा, कथा सम्बन्धी बात।

७२७. “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: प्रयास सम्बन्धी बात।

७२८. “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) ओ सभक ओ आदति बनि गेल अछि, तखन की कयल जाए?

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: गाम, लोक सम्बन्धी बात।

(D) कथन ४: ब्राह्मण सम्बन्धी बात।

७२९. “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: इंटरनेट सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७३०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: प्रीति ठाकुर, बच्चासभ, बच्चा, कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७३१. उदय नारायण सिंह “नचिकेता” कोन खण्डसँ सम्बद्ध छथि?

(A) कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र

(B) मिथिला'स पञ्जी आ शरि गजेन्द्र ठाकुर'स ेफफोरटस टोवअरदस एकर परेसेरवअशन।

(C) सामाजिक विषमताक गहराइ धरि पैसनिहार कथा

(D) गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक

७३२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: साहित्य, ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: बच्चासभ, बच्चा, कम्प्यूटर सम्बन्धी बात।

७३३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कला, पोथी सम्बन्धी बात।

(C) कथन ३: उपन्यास, कथा, कथासभ सम्बन्धी बात।

(D) कथन ४: भाषा सम्बन्धी बात।

७३४. “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: साहित्य, वंश सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, साहित्य, कला सम्बन्धी बात।

७३५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, ब्राह्मण सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, साहित्य सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, पत्रिका, कथा सम्बन्धी बात।

(D) कथन ४: कथासभ सम्बन्धी बात।

७३६. “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी, ब्राह्मण, कला सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

७३७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, पञ्जी सम्बन्धी बात।

(D) कथन ४: गाम, बिहार सम्बन्धी बात।

७३८. "गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक"मे कोन कथन समर्थित अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: लेखक, पोथी सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, गाम सम्बन्धी बात।

७३९. "गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, मिथिलाक्षर सम्बन्धी बात।

(B) कथन २: मैथिली, विदेह सम्बन्धी बात।

(C) कथन ३: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मिथिला, पञ्जी, जाति सम्बन्धी बात।

७४०. "गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: वंश सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

७४१. "गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक"मे कोन कथन समर्थित अछि?

(A) कथन १: लेखक, पोथी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, विदेह, "विदेह मैथिली" सम्बन्धी बात।

(C) कथन ३: दूषण पञ्जी, पञ्जी, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: विदेह, दूषण पञ्जी, पञ्जी सम्बन्धी बात।

७४२. "गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: लेखक सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, विदेह, ई-पत्रिका सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: प्रीति ठाकुर, विदेह, पोथीसभ, पोथी सम्बन्धी बात।

७४३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कला, ", कला..." सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथा, कला सम्बन्धी बात।

(D) कथन ४: कविता, कथा सम्बन्धी बात।

७४४. अशोक कोन खण्डसँ सम्बद्ध छथि?

(A) सामाजिक विषमताक गहराइ धरि पैसनिहार कथा

(B) गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय

(C) गजेन्द्र ठाकुर आ हुनक उपन्यास

(D) मिथिला'स पञ्जी आ शरि गजेन्द्र ठाकुर'स ेफफोरटस टोवअरदस एकर परेसेरवअशन।

७४५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: प्रीति ठाकुर, चित्रकथा, मैथिली, मिथिला सम्बन्धी बात।

(B) कथन २: परिवार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पाठक सम्बन्धी बात।

७४६. "गजेन्द्र ठाकुर आ हुनक उपन्यास"मे कोन कथन समर्थित अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७४७. "गजेन्द्र ठाकुर आ हुनक उपन्यास" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: धरोहर सम्बन्धी बात।

(B) कथन २: मिथिला, बच्चासभ, बच्चा, कथा सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: सरकार सम्बन्धी बात।

७४८. "गजेन्द्र ठाकुर आ हुनक उपन्यास"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: प्रीति ठाकुर सम्बन्धी बात।

(D) कथन ४: विदेह सम्बन्धी बात।

७४९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: गाम सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, जाति, ब्राह्मण सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, विदेह, पत्रिका सम्बन्धी बात।

७५०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(B) कथन २: पुरस्कार सम्बन्धी बात।

(C) कथन ३: कथा, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, बच्चासभ, बच्चा, बाल-कविता सम्बन्धी बात।

७५१. "गजेन्द्र ठाकुर आ हुनक उपन्यास"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: सरकार सम्बन्धी बात।

(C) कथन ३: मिथिला सम्बन्धी बात।

(D) कथन ४: माता सम्बन्धी बात।

७५२. "गजेन्द्र ठाकुर आ हुनक उपन्यास"मे कोन कथन समर्थित अछि?

(A) कथन १: जाति सम्बन्धी बात।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: लेखक, पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७५३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: समाज सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७५४. "गजेन्द्र ठाकुर आ हुनक उपन्यास"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: उपन्यास, कथा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: परिवार सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

७५५. "गजेन्द्र ठाकुर आ हुनक उपन्यास" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: समाज सम्बन्धी बात।

(D) कथन ४: कला, पोथी सम्बन्धी बात।

७५६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, विदेह, साहित्य, कला सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: विदेह, उपन्यास सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

७५७. "सहस्रबधानी: हमर दृष्टिमे"मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, मिथिला, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: परिवार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

७५८. "सहस्रबधानी: हमर दृष्टिमे"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कविता, कथासभ सम्बन्धी बात।

(B) कथन २: जाति सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(D) कथन ४: कला, सरकार, बिहार सम्बन्धी बात।

७५९. "सहस्रबधानी: हमर दृष्टिमे"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: मिथिला, सम्पादक, पोथी, "पोथी , सम्पादक" सम्बन्धी बात।

(C) कथन ३: समाज सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७६०. "सहस्रबधानी: हमर दृष्टिमे"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: पढ़नाइ सम्बन्धी बात।

७६१. “सहस्रबधानी: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथी, पढ़नाइ सम्बन्धी बात।

(B) कथन २: पुस्तकालय, पोथी सम्बन्धी बात।

(C) कथन ३: मैथिली, बच्चासभ, बच्चा, बाल-कविता सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

७६२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(D) कथन ४: उपन्यास, कथा सम्बन्धी बात।

७६३. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह, सम्पादक सम्बन्धी बात।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: सहस्रबधानी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७६४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: बच्चा, कथा सम्बन्धी बात।

(C) कथन ३: मिथिला सम्बन्धी बात।

(D) कथन ४: सहस्रबधानी, उपन्यास सम्बन्धी बात।

७६५. “सहस्रबधानी: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: प्रश्न, पिता सम्बन्धी बात।

(D) कथन ४: पाण्डुलिपि सम्बन्धी बात।

७६६. “सहस्रबधानी: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गाम, गामसभ सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

७६७. “सहस्रबधानी: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: परिवार सम्बन्धी बात।

(B) कथन २: पञ्जी, जाति, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: उपन्यास सम्बन्धी बात।

७६८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, प्रीति ठाकुर सम्बन्धी बात।

(B) कथन २: मैथिली, ब्रेल, पोथी सम्बन्धी बात।

(C) कथन ३: कथा, पोथी, शब्दशास्त्रम् सम्बन्धी बात।

(D) कथन ४: “,” सम्बन्धी बात।

७६९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली, इंटरनेट सम्बन्धी बात।

(B) कथन २: चित्रकथा, कथासभ, बंगला सम्बन्धी बात।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७७०. "सहस्रबधानी: हमर दृष्टिमे" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: बच्चासभ, बच्चा, गाम, विद्यालय सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथासभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७७१. "सहस्रबधानी: हमर दृष्टिमे" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: सहस्रबधानी, उपन्यास सम्बन्धी बात।

(C) कथन ३: विदेह, लेखक सम्बन्धी बात।

(D) कथन ४: मैथिली, विदेह सम्बन्धी बात।

७७२. "सहस्रबधानी: हमर दृष्टिमे" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: विदेह, कला, लेखक सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, संस्कृति, कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७७३. "सहस्रबधानी: हमर दृष्टिमे"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, इंटरनेट सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला सम्बन्धी बात।

७७४. "सहस्रबधानी: हमर दृष्टिमे"मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, विदेह, पत्रिका, कथा सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: साहित्य, कला सम्बन्धी बात।

७७५. "सहस्रबधानी: हमर दृष्टिमे"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कथा, साहित्य सम्बन्धी बात।

(B) कथन २: सहस्रबधानी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

७७६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, विदेह, डिजिटल पुस्तकालय, पुस्तकालय सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, कथा सम्बन्धी बात।

(D) कथन ४: "." सम्बन्धी बात।

७७७. “सहस्रबधानी: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: भाषा सम्बन्धी बात।

(C) कथन ३: विदेह, इंटरनेट सम्बन्धी बात।

(D) कथन ४: मैथिली, कथा, साहित्य सम्बन्धी बात।

७७८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: मिथिला सम्बन्धी बात।

७७९. “सहस्रबधानी: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, सहस्रबधानी, उपन्यास सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

७८०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: समाज सम्बन्धी बात।

(B) कथन २: सहस्रबधानी, उपन्यास सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पोथीसभ, पोथी, “,” सम्बन्धी बात।

७८१. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: साहित्य, लेखक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

७८२. “सहस्रबधानी: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: विदेह, कथा, कला सम्बन्धी बात।

७८३. “सहस्रबधानी: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: लेखक सम्बन्धी बात।

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७८४. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, लेखक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: अनुसन्धान सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, मिथिला, विदेह सम्बन्धी बात।

७८५. “सहस्रबधानी: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: पाठक सम्बन्धी बात।

(B) कथन २: गाम सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७८६. “सहस्रबधानी: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: सरकार सम्बन्धी बात।

(B) कथन २: सहस्रबधानी, कथा सम्बन्धी बात।

(C) कथन ३: परिवार सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

७८७. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, उपन्यास सम्बन्धी बात।

(B) कथन २: वंश सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

७८८. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७८९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: उपन्यास, कला सम्बन्धी बात।

७९०. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, जाति सम्बन्धी बात।

(B) कथन २: मैथिली, विदेह, डिजिटल पुस्तकालय, पुस्तकालय सम्बन्धी बात।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: नाटक सम्बन्धी बात।

७९१. “सहस्रबधानी: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला, पञ्जी, जाति, ब्राह्मण सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७९२. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: उपन्यास, “, ,” सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गोनू झा, मैथिली, पोथी सम्बन्धी बात।

(D) कथन ४: कला, “, कला...” सम्बन्धी बात।

७९३. “सहस्रबधानी: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: परिवार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, पत्रकारिता सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

७९४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: सहस्रबधानी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, प्रीति ठाकुर, पोथी सम्बन्धी बात।

(D) कथन ४: कथासभ सम्बन्धी बात।

७९५. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: जाति, ब्राह्मण सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: समाज, पाठक सम्बन्धी बात।

७९६. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथा, “,” सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

७९७. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, मिथिला, साहित्य सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: समाज सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

७९८. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: चित्रकथा, कथासभ सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

७९९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कला, कलाकार सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह सम्बन्धी बात।

(D) कथन ४: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

८००. “सहस्रबधानी: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: पत्रिका, लेखक सम्बन्धी बात।

(D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात।

८०१. “सहस्रबधानी: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: अनुसन्धान, बिहार सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

८०२. “सहस्रबधानी: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: विद्यालय सम्बन्धी बात।

(C) कथन ३: “, ,” सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

८०३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: सरकार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: चित्रकथा, बच्चासभ, बच्चा, कथासभ सम्बन्धी बात।

८०४. “सहस्रबधानी: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

८०५. “सहस्रबधानी: हमर दृष्टिमे”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, सहस्रबधानी, उपन्यास सम्बन्धी बात।

(B) कथन २: कथा, “,” सम्बन्धी बात।

(C) कथन ३: पञ्जी, गाम सम्बन्धी बात।

(D) कथन ४: मैथिली, जाति, लेखक सम्बन्धी बात।

८०६. “सहस्रबधानी: हमर दृष्टिमे” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, कथा, साहित्य, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: साहित्य सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८०७. “सहस्रबधानी: हमर दृष्टिमे”मे कोन कथन समर्थित अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: कथा, “,” सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, लेखक सम्बन्धी बात।

८०८. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: माता सम्बन्धी बात।

८०९. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: “, .” सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, विदेह, शब्दकोश सम्बन्धी बात।

८१०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह, पत्रिका, कथा, लेखक सम्बन्धी बात।

(B) कथन २: ब्राह्मण, संस्कृति, कला सम्बन्धी बात।

(C) कथन ३: कथा, कला, पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: पत्रिका, साहित्य, पोथी, पढ़नाइ सम्बन्धी बात।

८११. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कविता सम्बन्धी बात।

(B) कथन २: साहित्य, पोथी सम्बन्धी बात।

(C) कथन ३: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: पढ़नाइ सम्बन्धी बात।

८१२. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: मिथिला, पञ्जी, वंशावली सम्बन्धी बात।

८१३. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पाठक सम्बन्धी बात।

(D) कथन ४: लेखक सम्बन्धी बात।

८१४. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: जाति सम्बन्धी बात।

८१५. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: तिरहुता सम्बन्धी बात।

(B) कथन २: सहस्रबधानी सम्बन्धी बात।

(C) कथन ३: पाबनि सम्बन्धी बात।

(D) कथन ४: अनुसन्धान, “अनुसन्धान-- ,” सम्बन्धी बात।

८१६. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: बाल-साहित्य, बच्चासभ, बच्चा, उपन्यास सम्बन्धी बात।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: छठि सम्बन्धी बात।

८१७. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, पत्रिका, कथा, लेखक सम्बन्धी बात।

(B) कथन २: जाति सम्बन्धी बात।

(C) कथन ३: साहित्य सम्बन्धी बात।

(D) कथन ४: बच्चा, कथा सम्बन्धी बात।

८१८. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, कला, लेखक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर, पोथी सम्बन्धी बात।

८१९. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८२०. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: संस्कृति सम्बन्धी बात।

(C) कथन ३: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८२१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: प्रयास सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली सम्बन्धी बात।

८२२. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: बच्चासभ, बच्चा, कविता सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८२३. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: सम्पादक सम्बन्धी बात।

८२४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गीत सम्बन्धी बात।

(B) कथन २: ब्रेल सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: कविता सम्बन्धी बात।

८२५. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: चित्रकथा, पत्रिका, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, सियाराम झा, कृपानन्द ठाकुर, कला सम्बन्धी बात।

(C) कथन ३: बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८२६. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”मे कोन कथन समर्थित अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: ब्राह्मण सम्बन्धी बात।

(C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, कविता सम्बन्धी बात।

(D) कथन ४: जाति सम्बन्धी बात।

८२७. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”मे कोन कथन समर्थित अछि?

(A) कथन १: कथासभ, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

८२८. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मिथिला, कथा, गाम, गामसभ सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: माता सम्बन्धी बात।

८२९. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८३०. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला, कलाकार सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कथा, लेखक सम्बन्धी बात।

(C) कथन ३: मैथिली, तिरहुता सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

८३१. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”मे कोन कथन समर्थित अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: विद्यालय सम्बन्धी बात।

(D) कथन ४: होली, “,” सम्बन्धी बात।

८३२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८३३. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, लेखक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पिता सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

८३४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: नाटक सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

८३५. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, सम्पादक, पोथी, “पोथी , सम्पादक” सम्बन्धी बात।

(B) कथन २: कविता सम्बन्धी बात।

(C) कथन ३: सहस्रबधानी, उपन्यास सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८३६. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, कला सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, विदेह, पत्रिका, कथा सम्बन्धी बात।

८३७. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: साहित्य सम्बन्धी बात।

(D) कथन ४: मैथिली, पत्रिका, लेखक सम्बन्धी बात।

८३८. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: समाज सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: सियाराम झा, के.एन.टी., गाम सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८३९. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: छठि, “(” सम्बन्धी बात।

(B) कथन २: मैथिली, विदेह, पत्रिका, कला सम्बन्धी बात।

(C) कथन ३: कथा, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: पिता, माता सम्बन्धी बात।

८४०. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: परिवार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी, गाम सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८४१. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: अनुसन्धान सम्बन्धी बात।

८४२. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”मे कोन कथन समर्थित अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: मैथिली, मिथिला सम्बन्धी बात।

(C) कथन ३: उपन्यास, कला सम्बन्धी बात।

(D) कथन ४: विद्यालय सम्बन्धी बात।

८४३. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, मिथिला, साहित्य, लोक सम्बन्धी बात।

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: विदेह, अभिलेखागार सम्बन्धी बात।

(D) कथन ४: पञ्जी, पोथी, अनुसन्धान सम्बन्धी बात।

८४४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: साहित्य, वंश सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८४५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: नाटक सम्बन्धी बात।

(B) कथन २: मिथिला, पत्रिका सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: साहित्य, पोथी सम्बन्धी बात।

८४६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, मिथिला, मिथिलाक्षर, ब्रेल सम्बन्धी बात।

(C) कथन ३: पिता, माता सम्बन्धी बात।

(D) कथन ४: मैथिली, जाति सम्बन्धी बात।

८४७. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: सहस्रबधानी, उपन्यास सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर सम्बन्धी बात।

(C) कथन ३: “.” सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

८४८. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”मे कोन कथन समर्थित अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: मैथिली, उपन्यास सम्बन्धी बात।

(C) कथन ३: दूषण पञ्जी, पञ्जी, पोथी सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

८४९. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गाम, पोथी, कोजागरा सम्बन्धी बात।

(B) कथन २: कथासभ, पोथी सम्बन्धी बात।

(C) कथन ३: इंटरनेट सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

८५०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: वंश सम्बन्धी बात।

(B) कथन २: आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: गाम, कला, कलाकार सम्बन्धी बात।

८५१. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: साहित्य, कला सम्बन्धी बात।

८५२. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: मैथिली, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: मैथिली, लोक सम्बन्धी बात।

८५३. “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, गाम सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: उपन्यास, कला, पोथी सम्बन्धी बात।

(D) कथन ४: नाटक सम्बन्धी बात।

८५४. एहि पोथीमे “कुरुक्षेत्रम् अन्तर्मनक”क श्रेय केकरा देल गेल अछि?

(A) प्रो. वीणा ठाकुर

(B) डा. शिव कुमार मिश्र

(C) सियाराम झा ‘सरस’

(D) शिव कुमार झा ‘टिल्लू’

८५५. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८५६. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: कन्या सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८५७. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: विद्यालय सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, बच्चासभ, बच्चा, कविता सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला सम्बन्धी बात।

८५८. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कविता सम्बन्धी बात।

(B) कथन २: कला, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पाण्डुलिपि, तालपत्र सम्बन्धी बात।

८५९. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: दूषण पञ्जी, पञ्जी, जाति, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, आई.एस.बी.एन. सम्बन्धी बात।

८६०. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, साहित्य सम्बन्धी बात।

८६१. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, संस्कृति सम्बन्धी बात।

(C) कथन ३: गीत सम्बन्धी बात।

(D) कथन ४: मैथिली, विदेह, पत्रकारिता, कथा सम्बन्धी बात।

८६२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पाठक सम्बन्धी बात।

(B) कथन २: पुरस्कार सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८६३. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: माता सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पाठक सम्बन्धी बात।

८६४. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: अनुसन्धान सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८६५. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: कला, कलाकार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: आई.एस.बी.एन. सम्बन्धी बात।

८६६. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पिता सम्बन्धी बात।

८६७. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: भाषा सम्बन्धी बात।

(C) कथन ३: पाठक सम्बन्धी बात।

(D) कथन ४: सहस्रबधानी, उपन्यास सम्बन्धी बात।

८६८. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, विदेह सम्बन्धी बात।

(B) कथन २: भाषा, पाठक सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, पञ्जी, तिरहुता सम्बन्धी बात।

८६९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पुरस्कार सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: मिथिला, कला सम्बन्धी बात।

८७०. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, इंटरनेट, पत्रिका, कला सम्बन्धी बात।

(B) कथन २: मैथिली, मिथिला सम्बन्धी बात।

(C) कथन ३: मैथिली, बच्चासभ, बच्चा, मैथिली माध्यम सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८७१. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: धरोहर, सरकार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: प्रीति ठाकुर, कला, पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८७२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: साहित्य, कला, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पाठक सम्बन्धी बात।

८७३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कथा सम्बन्धी बात।

८७४. "कुरुक्षेत्रम् अन्तर्मनक"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, पञ्जी, वंशावली, अभिलेखागार सम्बन्धी बात।

(B) कथन २: मैथिली, संस्कृति, लोक सम्बन्धी बात।

(C) कथन ३: पुस्तकालय सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

८७५. "कुरुक्षेत्रम् अन्तर्मनक"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पुरस्कार सम्बन्धी बात।

(C) कथन ३: नाटक सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

८७६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: परिवार सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, बच्चासभ, बच्चा, बाल-कविता सम्बन्धी बात।

(C) कथन ३: समाज सम्बन्धी बात।

(D) कथन ४: के.एन.टी. सम्बन्धी बात।

८७७. "कुरुक्षेत्रम् अन्तर्मनक" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, उपन्यास, साहित्य सम्बन्धी बात।

(B) कथन २: विदेह, लेखक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

८७८. "कुरुक्षेत्रम् अन्तर्मनक" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

८७९. "कुरुक्षेत्रम् अन्तर्मनक"मे कोन कथन समर्थित अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: गाम, पोथी, कोजागरा सम्बन्धी बात।

८८०. "कुरुक्षेत्रम् अन्तर्मनक"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: लेखक सम्बन्धी बात।

(B) कथन २: प्रश्न, उत्तर सम्बन्धी बात।

(C) कथन ३: पाठक सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८८१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: पाण्डुलिपि, तालपत्र सम्बन्धी बात।

(D) कथन ४: चित्रकथा, कथासभ सम्बन्धी बात।

८८२. "कुरुक्षेत्रम् अन्तर्मनक"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

८८३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, पोथी सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मिथिला सम्बन्धी बात।

(D) कथन ४: कविता, जाति सम्बन्धी बात।

८८४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: साहित्य, पोथी सम्बन्धी बात।

(B) कथन २: कविता सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८८५. "कुरुक्षेत्रम् अन्तर्मनक" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गजेन्द्र ठाकुर, पञ्जी, कला सम्बन्धी बात।

(B) कथन २: मैथिली, बच्चासभ, बच्चा, कला सम्बन्धी बात।

(C) कथन ३: परिवार सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

८८६. "कुरुक्षेत्रम् अन्तर्मनक" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, उपन्यास सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

८८७. "कुरुक्षेत्रम् अन्तर्मनक" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: बच्चासभ, बच्चा, कविता, कथासभ सम्बन्धी बात।

(B) कथन २: साहित्य, जाति, ब्राह्मण, पोथीसभ सम्बन्धी बात।

(C) कथन ३: पोथी, पढ़नाइ सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

८८८. "कुरुक्षेत्रम् अन्तर्मनक"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गोनू झा सम्बन्धी बात।

(B) कथन २: उपन्यास, कथासभ सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

८८९. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: कुरुक्षेत्रम् अन्तर्मनक, कविता, कला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: आई.एस.बी.एन. सम्बन्धी बात।

८९०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, विदेह, कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कला सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८९१. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: संस्कृति सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८९२. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ब्राह्मण, संस्कृति, कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८९३. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

८९४. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: संस्कृति सम्बन्धी बात।

(C) कथन ३: कृपानन्द ठाकुर सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८९५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: संस्कृति सम्बन्धी बात।

(B) कथन २: बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, पञ्जी सम्बन्धी बात।

८९६. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथा, कथासभ सम्बन्धी बात।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

८९७. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: समाज सम्बन्धी बात।

(C) कथन ३: मैथिली, कथा, साहित्य सम्बन्धी बात।

(D) कथन ४: छठि सम्बन्धी बात।

८९८. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: माता सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

८९९. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: प्रश्न सम्बन्धी बात।

(D) कथन ४: मिथिला, बच्चासभ, बच्चा, कथा सम्बन्धी बात।

९००. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पोथी सम्बन्धी बात।

९०१. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, जाति सम्बन्धी बात।

(B) कथन २: मैथिली, कथा सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९०२. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, कथा, साहित्य, पढ़नाइ सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

९०३. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: कविता सम्बन्धी बात।

(B) कथन २: संस्कृति सम्बन्धी बात।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

९०४. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कथा, शब्दशास्त्रम् सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: साहित्य सम्बन्धी बात।

९०५. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: “,” सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: छठि सम्बन्धी बात।

९०६. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, सम्पादक सम्बन्धी बात।

(D) कथन ४: जाति सम्बन्धी बात।

९०७. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: बिहार सम्बन्धी बात।

(B) कथन २: मैथिली, मिथिला, पञ्जी, मिथिलाक्षर सम्बन्धी बात।

(C) कथन ३: प्रयास सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९०८. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: बच्चासभ, बच्चा, संस्कृति, कला सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला, नेपाली सम्बन्धी बात।

(D) कथन ४: मैथिली, लोक, पोथी सम्बन्धी बात।

९०९. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, पञ्जी, कथा सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९१०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९११. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चा सम्बन्धी बात।

(B) कथन २: चित्रकथा, कथासभ सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात।

९१२. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: संस्कृति सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: भाषा सम्बन्धी बात।

९१३. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, विदेह, इंटरनेट सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: भाषा सम्बन्धी बात।

९१४. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: संस्कृति सम्बन्धी बात।

(C) कथन ३: मैथिली, कथा सम्बन्धी बात।

(D) कथन ४: मैथिली, कला सम्बन्धी बात।

९१५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: उपन्यास, कला, पोथी सम्बन्धी बात।

(D) कथन ४: जाति सम्बन्धी बात।

९१६. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, पत्रिका, कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९१७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: वंश सम्बन्धी बात।

(B) कथन २: बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

९१८. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, कला सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, “:” सम्बन्धी बात।

(C) कथन ३: मिथिला, गाम सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

९१९. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९२०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मिथिला, मिथिलाक्षर सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, पत्रिका, कला सम्बन्धी बात।

(D) कथन ४: लेखक सम्बन्धी बात।

९२१. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, कथा, साहित्य सम्बन्धी बात।

(C) कथन ३: कविता, कथासभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९२२. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: नाटक सम्बन्धी बात।

(B) कथन २: पञ्जी, ब्राह्मण, कला सम्बन्धी बात।

(C) कथन ३: मिथिला, गाम सम्बन्धी बात।

(D) कथन ४: मिथिला, बच्चासभ, बच्चा, कथा सम्बन्धी बात।

९२३. “कुरुक्षेत्रम् अन्तर्मनक” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: गाम, गामसभ सम्बन्धी बात।

(D) कथन ४: मैथिली, शब्दकोश सम्बन्धी बात।

९२४. “कुरुक्षेत्रम् अन्तर्मनक”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: उपन्यास, कथासभ सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: कविता, साहित्य सम्बन्धी बात।

९२५. “कुरुक्षेत्रम् अन्तर्मनक”मे कोन कथन समर्थित अछि?

(A) कथन १: वंश सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: साहित्य सम्बन्धी बात।

९२६. “मैथिली बाल-कविताक धारा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, तिरहुता सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: बच्चा सम्बन्धी बात।

९२७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: मैथिली, मिथिला, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: कथासभ सम्बन्धी बात।

(D) कथन ४: कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

९२८. “मैथिली बाल-कविताक धारा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: भाषा सम्बन्धी बात।

(C) कथन ३: वंशावली, गाम, गामसभ सम्बन्धी बात।

(D) कथन ४: गोनू झा सम्बन्धी बात।

९२९. “मैथिली बाल-कविताक धारा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: बच्चासभ, बच्चा, उपन्यास, कथासभ सम्बन्धी बात।

(B) कथन २: जाति, गाम सम्बन्धी बात।

(C) कथन ३: बच्चा, कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

(D) कथन ४: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

९३०. “मैथिली बाल-कविताक धारा”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चा, बिहार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कथासभ सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मिथिला, मिथिलाक्षर, आई.एस.बी.एन. सम्बन्धी बात।

९३१. “मैथिली बाल-कविताक धारा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: उपन्यास सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९३२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कथा, कला, कलाकार सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: बच्चा सम्बन्धी बात।

९३३. “मैथिली बाल-कविताक धारा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: वंश सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी-प्रबन्ध, पञ्जी सम्बन्धी बात।

(D) कथन ४: कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

९३४. “मैथिली बाल-कविताक धारा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: उत्तर सम्बन्धी बात।

(B) कथन २: जाति सम्बन्धी बात।

(C) कथन ३: प्रश्न सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९३५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली चित्रकथा, चित्रकथा, मैथिली, इंटरनेट सम्बन्धी बात।

(B) कथन २: बच्चा सम्बन्धी बात।

(C) कथन ३: कविता सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९३६. “मैथिली बाल-कविताक धारा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पाण्डुलिपि सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: कुरुक्षेत्रम् अन्तर्मनक, कला सम्बन्धी बात।

९३७. “मैथिली बाल-कविताक धारा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: धरोहर सम्बन्धी बात।

(B) कथन २: भाषा, प्रश्न सम्बन्धी बात।

(C) कथन ३: भाषा सम्बन्धी बात।

(D) कथन ४: मैथिली, पञ्जी, कथा सम्बन्धी बात।

९३८. आभा झा कोन खण्डसँ सम्बद्ध छथि?

(A) गजेन्द्र ठाकुर'स मैथिली-ेनगलिश, ेनगलिश-मैथिली, आ ेनगलिश-मैथिली कोमपुटेर दिकशनअरीस।

(B) मैथिली बाल-कविताक धारा

(C) श्री गजेन्द्र ठाकुर: हमर दृष्टिमे

(D) सामाजिक विषमताक गहराइ धरि पैसनिहार कथा

९३९. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: उपन्यास, सरकार सम्बन्धी बात।

(B) कथन २: उत्तर सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९४०. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: अनुसन्धान सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९४१. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

(D) कथन ४: विदेह, पत्रिका सम्बन्धी बात।

९४२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: बिहार सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पोथी सम्बन्धी बात।

९४३. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: सम्पादक, “,” सम्बन्धी बात।

(C) कथन ३: साहित्य सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९४४. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, तिरहुता सम्बन्धी बात।

(B) कथन २: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: मैथिली, विदेह, साहित्य सम्बन्धी बात।

९४५. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

९४६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पढ़नाइ सम्बन्धी बात।

(B) कथन २: छठि सम्बन्धी बात।

(C) कथन ३: बच्चा सम्बन्धी बात।

(D) कथन ४: कथा, पोथी, शब्दशास्त्रम् सम्बन्धी बात।

९४७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा, कला सम्बन्धी बात।

(B) कथन २: पञ्जी, तिरहुता सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: साहित्य सम्बन्धी बात।

९४८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह, पत्रिका सम्बन्धी बात।

(B) कथन २: पिता सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: मैथिली, साहित्य सम्बन्धी बात।

९४९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: भाषा सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

९५०. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, “, - मैथिली ,” सम्बन्धी बात।

(B) कथन २: कथा, शब्दशास्त्रम् सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९५१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९५२. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: प्रयास सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा सम्बन्धी बात।

९५३. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, विदेह, पत्रिका, कथा सम्बन्धी बात।

९५४. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: बच्चासभ, बच्चा, उपन्यास, कथासभ सम्बन्धी बात।

(B) कथन २: “,” सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, पञ्जी, साहित्य सम्बन्धी बात।

९५५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: बच्चासभ, बच्चा, “ बच्चासभ” सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला, लोक सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९५६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, पत्रिका सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा, कथा सम्बन्धी बात।

९५७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथासभ सम्बन्धी बात।

(B) कथन २: सम्पादक सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

९५८. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, पञ्जी सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: समाज सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९५९. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: सरकार सम्बन्धी बात।

(B) कथन २: मैथिली चित्रकथा, चित्रकथा, मैथिली, कथासभ सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: इंटरनेट, सरकार सम्बन्धी बात।

९६०. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(B) कथन २: साहित्य, जाति सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, आई.एस.बी.एन. सम्बन्धी बात।

९६१. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: वंशावली सम्बन्धी बात।

(B) कथन २: प्रीति ठाकुर सम्बन्धी बात।

(C) कथन ३: कथा, जाति, “, ..” सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९६२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: लेखक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली, विदेह, ई-पत्रिका सम्बन्धी बात।

(D) कथन ४: पत्रिका, विशेषांक, कला, अनुसन्धान सम्बन्धी बात।

९६३. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, पोथी सम्बन्धी बात।

(C) कथन ३: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९६४. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: प्रीति ठाकुर, मैथिली, बाल-साहित्य, बच्चासभ सम्बन्धी बात।

(C) कथन ३: कथासभ सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर, मैथिली चित्रकथा, चित्रकथा सम्बन्धी बात।

९६५. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: साहित्य, लेखक सम्बन्धी बात।

(B) कथन २: मैथिली, साहित्य, सरकार सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९६६. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, साहित्य सम्बन्धी बात।

(B) कथन २: बच्चासभ, बच्चा, गाम, गामसभ सम्बन्धी बात।

(C) कथन ३: परिवार, पिता सम्बन्धी बात।

(D) कथन ४: पत्रिका, कथासभ, पोथी सम्बन्धी बात।

९६७. “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: उपन्यास, कला सम्बन्धी बात।

(B) कथन २: पोथी, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: मैथिली, कथासभ सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

९६८. एहि पोथीमे “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व”क श्रेय केकरा देल गेल अछि?

(A) लक्ष्मण झा ‘सागर’

(B) आचार्य रामानन्द मण्डल

(C) जगदीश चन्द्र ठाकुर ‘अनिल’

(D) अजित कुमार झा

९६९. आचार्य रामानन्द मण्डल कोन खण्डसँ सम्बद्ध छथि?

(A) गजेन्द्र ठाकुर'स मैथिली-ेनगलिश, ेनगलिश-मैथिली, आ ेनगलिश-मैथिली कोमपुटेर दिकशनअरीस।

(B) साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व

(C) ई इंटरनेट मअन क मैथिली: गजेन्द्र ठाकुर।

(D) कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र

९७०. "साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) ओ मिथिला क्षेत्रक सभ मैथिल ब्राह्मण समुदायसभक पञ्जीक वंशावली-लेखक छथि।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: धरोहर, सरकार सम्बन्धी बात।

(D) कथन ४: मिथिला सम्बन्धी बात।

९७१. "साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: संस्कृति, पोथी सम्बन्धी बात।

(D) कथन ४: शब्दकोश, कला सम्बन्धी बात।

९७२. "साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व"मे कोन कथन समर्थित अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: मिथिला, कथा सम्बन्धी बात।

(C) कथन ३: मिथिला सम्बन्धी बात।

(D) कथन ४: वंश सम्बन्धी बात।

९७३. "साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व"मे कोन कथन समर्थित अछि?

(A) कथन १: जाति सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गजेन्द्र ठाकुर, साहित्य, अनुसन्धान सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

९७४. "साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, जाति, ब्राह्मण सम्बन्धी बात।

(B) कथन २: मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: चित्रकथा, मैथिली, कथासभ सम्बन्धी बात।

(D) कथन ४: मैथिली, पोथी सम्बन्धी बात।

९७५. "साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: माता सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९७६. "साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, तिरहुता सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: बच्चा, कथा, लोक सम्बन्धी बात।

९७७. “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह, ब्राह्मण सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: चित्रकथा, कथा, कथासभ, पोथी सम्बन्धी बात।

९७८. “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गाम सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पिता सम्बन्धी बात।

९७९. “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, पञ्जी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९८०. “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व”मे कोन कथन समर्थित अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: विदेह, पत्रिका सम्बन्धी बात।

(D) कथन ४: गाम, विद्यालय सम्बन्धी बात।

९८१. “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व”मे कोन कथन समर्थित अछि?

(A) कथन १: सम्पादक, योगदानकर्ता सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कृपानन्द ठाकुर सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: कथा, आई.एस.बी.एन. सम्बन्धी बात।

९८२. अजित कुमार झा कोन खण्डसँ सम्बद्ध छथि?

(A) मिथिला'स पञ्जी आ शरि गजेन्द्र ठाकुर'स ेफफोरटस टोवअरदस एकर परेसेरवअशन।

(B) शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू

(C) मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी

(D) ई ीरलय इतिहास क मैथिली चित्रकथा (सँ 2002 कैं 2016)।

९८३. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला, पोथी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर सम्बन्धी बात।

(C) कथन ३: सम्पादक, पोथी, पढ़नाइ, “:” सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९८४. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कविता सम्बन्धी बात।

(C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: चित्रकथा, मिथिला, कथा, कथासभ सम्बन्धी बात।

९८५. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: बच्चासभ, बच्चा, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: गोनू झा, मैथिली, पोथी सम्बन्धी बात।

(D) कथन ४: दूषण पञ्जी, पञ्जी, जाति, ब्राह्मण सम्बन्धी बात।

९८६. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला, विदेह, शब्दकोश सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

९८७. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मिथिला, पत्रिका सम्बन्धी बात।

(B) कथन २: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: सरकार सम्बन्धी बात।

९८८. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मैथिली, पुस्तकालय, पोथीसभ, पोथी सम्बन्धी बात।

९८९. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, साहित्य, पोथी सम्बन्धी बात।

(B) कथन २: विदेह, पत्रिका, विशेषांक सम्बन्धी बात।

(C) कथन ३: कथा सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

९९०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कला, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: मैथिली, सम्पादक, पोथी सम्बन्धी बात।

(D) कथन ४: विद्यालय सम्बन्धी बात।

९९१. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह, कथा, कला सम्बन्धी बात।

(B) ओ सभक ओ आदति बनि गेल अछि, तखन की कयल जाए?

(C) कथन ३: पाण्डुलिपि सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

९९२. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: विदेह, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: मैथिली, पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

९९३. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: उपन्यास सम्बन्धी बात।

९९४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: अभिलेखागार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: माता सम्बन्धी बात।

९९५. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी”मे कोन कथन समर्थित अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: इंटरनेट सम्बन्धी बात।

(D) कथन ४: “,” सम्बन्धी बात।

९९६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: भाषा, माता सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

९९७. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी”मे कोन कथन समर्थित अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: “, ,” सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

९९८. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, पत्रिका सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर सम्बन्धी बात।

(D) कथन ४: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात।

९९९. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला, “?” सम्बन्धी बात।

(D) कथन ४: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

१०००. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, पत्रिका सम्बन्धी बात।

(D) कथन ४: पाण्डुलिपि सम्बन्धी बात।

१००१. “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

१००२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: भाषा, प्रश्न, उत्तर, पाठक सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, प्रीति ठाकुर सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पोथी सम्बन्धी बात।

१००३. “मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कालिन्दी झील, वंशीवट, सेवा-कुञ्ज सम्बन्धी बात।

(B) कथन २: बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: मैथिली, इंटरनेट सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१००४. “मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला, पञ्जी सम्बन्धी बात।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

१००५. “मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, सम्पादक, पोथी सम्बन्धी बात।

(B) कथन २: पञ्जी, गाम सम्बन्धी बात।

(C) कथन ३: पोथी, अनुसन्धान सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, इंटरनेट सम्बन्धी बात।

१००६. “मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१००७. “मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(B) कथन २: शब्दशास्त्रम् सम्बन्धी बात।

(C) कथन ३: पञ्जी, जाति, ब्राह्मण सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

१००८. “मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, जाति, कला, मधुश्रावणी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कविता सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

१००९. “मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: प्रश्न सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: नाटक सम्बन्धी बात।

(D) कथन ४: बंगला सम्बन्धी बात।

१०१०. “मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: तिरहुता, बिहार सम्बन्धी बात।

१०११. “मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली, इंटरनेट सम्बन्धी बात।

(B) कथन २: कला सम्बन्धी बात।

(C) कथन ३: कथा, कला, कलाकार सम्बन्धी बात।

(D) कथन ४: सरकार, बिहार सम्बन्धी बात।

१०१२. “मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, वेब-पत्रकारिता, पत्रकारिता, साहित्य सम्बन्धी बात।

(B) कथन २: तिरहुता, बिहार सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

१०१३. “मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: समाज, पाठक सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: मैथिली, विदेह, वेब-पत्रकारिता, पत्रकारिता सम्बन्धी बात।

१०१४. “मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर”मे कोन कथन समर्थित अछि?

(A) कथन १: पाण्डुलिपि सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: उत्तर सम्बन्धी बात।

१०१५. आशीष अनचिन्हार कोन खण्डसँ सम्बद्ध छथि?

(A) प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा

(B) प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि

(C) विदेह आ गजेन्द्र

(D) पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा

१०१६. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा”मे कोन कथन समर्थित अछि?

(A) कथन १: पाठक सम्बन्धी बात।

(B) कथन २: पञ्जी, वंशावली सम्बन्धी बात।

(C) कथन ३: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: मिथिला, बच्चासभ, बच्चा, मिथिलाक्षर सम्बन्धी बात।

१०१७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कला, पोथी सम्बन्धी बात।

(B) कथन २: माता सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पोथी सम्बन्धी बात।

१०१८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

१०१९. "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: प्रयास सम्बन्धी बात।

(C) कथन ३: मिथिला, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: मैथिली, सम्पादक, पोथी सम्बन्धी बात।

१०२०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

(C) कथन ३: कला, पोथी सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा सम्बन्धी बात।

१०२१. "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, कुरुक्षेत्रम् अन्तर्मनक, कला, आई.एस.बी.एन. सम्बन्धी बात।

(C) मिथिलाक मुख्यधारासँ अलग पड़ल किछु नायकक काल्पनिक चित्र हुनकेँ द्वारा बनाओल गेल।

(D) कथन ४: पढ़नाइ सम्बन्धी बात।

१०२२. "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: मैथिली, कविता सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कथा, आई.एस.बी.एन. सम्बन्धी बात।

१०२३. "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा"मे कोन कथन समर्थित अछि?

(A) कथन १: कथा, पोथी, ":" सम्बन्धी बात।

(B) कथन २: मिथिला, जाति सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कृपानन्द ठाकुर, पोथी सम्बन्धी बात।

१०२४. "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, लेखक, पोथी सम्बन्धी बात।

(C) कथन ३: कला, पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०२५. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा”मे कोन कथन समर्थित अछि?

(A) कथन १: पिता सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०२६. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विदेह सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पोथी सम्बन्धी बात।

१०२७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: मैथिली, कथा, साहित्य सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मिथिला, मिथिलाक्षर, ब्रेल सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

१०२८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, संस्कृति, लोक सम्बन्धी बात।

(B) कथन २: दूषण पञ्जी, पञ्जी, वंश सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर सम्बन्धी बात।

(D) कथन ४: ब्राह्मण सम्बन्धी बात।

१०२९. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

१०३०. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कथासभ, आई.एस.बी.एन. सम्बन्धी बात।

(B) कथन २: मिथिला, विदेह, पत्रिका सम्बन्धी बात।

(C) कथन ३: पत्रिका सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मिथिला सम्बन्धी बात।

१०३१. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पिता सम्बन्धी बात।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात।

१०३२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: मैथिली, तिरहुता, यूनेस्को सम्बन्धी बात।

(C) कथन ३: कला, पोथी सम्बन्धी बात।

(D) कथन ४: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

१०३३. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा”मे कोन कथन समर्थित अछि?

(A) कथन १: कला, पोथी सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर सम्बन्धी बात।

(C) कथन ३: मिथिला, पञ्जी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०३४. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा”मे कोन कथन समर्थित अछि?

(A) कथन १: छठि सम्बन्धी बात।

(B) कथन २: समाज सम्बन्धी बात।

(C) कथन ३: आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०३५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, विदेह सम्बन्धी बात।

(C) कथन ३: आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०३६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, कथा सम्बन्धी बात।

(B) कथन २: कला, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: पुरस्कार सम्बन्धी बात।

१०३७. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कला, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कथा, कला, कलाकार सम्बन्धी बात।

१०३८. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, पोथी सम्बन्धी बात।

(B) कथन २: पढ़नाइ सम्बन्धी बात।

(C) कथन ३: पञ्जी, वंशावली, कला सम्बन्धी बात।

(D) कथन ४: कथा, आई.एस.बी.एन. सम्बन्धी बात।

१०३९. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: पिता सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, कविता, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

१०४०. “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ब्राह्मण सम्बन्धी बात।

(C) कथन ३: सरकार सम्बन्धी बात।

(D) कथन ४: मैथिली, आई.एस.बी.एन. सम्बन्धी बात।

१०४१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: मिथिला, पञ्जी, कथा सम्बन्धी बात।

(C) कथन ३: कला, लेखक, सम्पादक सम्बन्धी बात।

(D) कथन ४: पुस्तकालय सम्बन्धी बात।

१०४२. "गप्प-सप्प" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला, आई.एस.बी.एन. सम्बन्धी बात।

१०४३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: पञ्जी, तिरहुता सम्बन्धी बात।

(D) कथन ४: उपन्यास सम्बन्धी बात।

१०४४. "गप्प-सप्प"मे कोन कथन समर्थित अछि?

(A) कथन १: जाति सम्बन्धी बात।

(B) कथन २: मिथिला सम्बन्धी बात।

(C) कथन ३: इंटरनेट सम्बन्धी बात।

(D) कथन ४: आशीष अनचिन्हार, कविता, कला, लेखक सम्बन्धी बात।

१०४५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: परिवार सम्बन्धी बात।

(B) कथन २: मैथिली, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: मिथिला, पञ्जी सम्बन्धी बात।

(D) कथन ४: भाषा सम्बन्धी बात।

१०४६. "गप्प-सप्प"मे कोन कथन समर्थित अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पाबनि सम्बन्धी बात।

(D) कथन ४: धरोहर, सरकार सम्बन्धी बात।

१०४७. "गप्प-सप्प" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी, वंश सम्बन्धी बात।

(B) कथन २: कविता सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कविता, कथासभ सम्बन्धी बात।

१०४८. "गप्प-सप्प" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, इंटरनेट सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, लोक सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

१०४९. “गप्प-सप्प” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: प्रयास, पाठक सम्बन्धी बात।

(B) कथन २: मिथिला, जाति, ब्राह्मण सम्बन्धी बात।

(C) कथन ३: विदेह, सम्पादक सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात।

१०५०. “गप्प-सप्प”मे कोन कथन समर्थित अछि?

(A) कथन १: कला, पोथी सम्बन्धी बात।

(B) कथन २: मैथिली, कथा, साहित्य सम्बन्धी बात।

(C) कथन ३: बच्चासभ, बच्चा, गाम, विद्यालय सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

१०५१. “गप्प-सप्प”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, प्रीति ठाकुर, पोथी सम्बन्धी बात।

(B) कथन २: उपन्यास, कथा, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: उपन्यास सम्बन्धी बात।

(D) कथन ४: कला सम्बन्धी बात।

१०५२. “गप्प-सप्प”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी, “पञ्जी (1719)” सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०५३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, पत्रकारिता सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: विद्यालय सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

१०५४. “गप्प-सप्प”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, विदेह, अनुसन्धान सम्बन्धी बात।

(B) कथन २: मैथिली, मिथिला, साहित्य, लोक सम्बन्धी बात।

(C) कथन ३: ब्राह्मण सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर सम्बन्धी बात।

१०५५. “गप्प-सप्प”मे कोन कथन समर्थित अछि?

(A) कथन १: चित्रकथा, कथासभ, कला सम्बन्धी बात।

(B) कथन २: गाम, पोथी, कोजागरा सम्बन्धी बात।

(C) कथन ३: मैथिली, गाम सम्बन्धी बात।

(D) कथन ४: मिथिला सम्बन्धी बात।

१०५६. “गप्प-सप्प” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) कथन २: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०५७. “गप्प-सप्प”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०५८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, विदेह, लेखक सम्बन्धी बात।

(B) कथन २: कथा सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कला, पोथी सम्बन्धी बात।

१०५९. “गप्प-सप्प” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: “, ,” सम्बन्धी बात।

(B) कथन २: कथा, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: प्रीति ठाकुर, मिथिला, संस्कृति, कला सम्बन्धी बात।

(D) कथन ४: चित्रकथा, मैथिली, कथा, कथासभ सम्बन्धी बात।

१०६०. “गप्प-सप्प”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, इंटरनेट, कला सम्बन्धी बात।

(B) कथन २: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: प्रयास सम्बन्धी बात।

१०६१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: उपन्यास, सरकार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: जाति सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०६२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, इंटरनेट, पत्रिका, कला सम्बन्धी बात।

(B) कथन २: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: प्रयास सम्बन्धी बात।

१०६३. “गप्प-सप्प” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: मिथिला, विदेह, लेखक सम्बन्धी बात।

१०६४. “गप्प-सप्प”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: दूषण पञ्जी, पञ्जी सम्बन्धी बात।

(C) कथन ३: मैथिली, पत्रकारिता सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

१०६५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०६६. "गप्प-सप्प" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गाम सम्बन्धी बात।

(D) कथन ४: मैथिली, इंटरनेट, कला, एस.डब्ल्यू.ओ.टी. सम्बन्धी बात।

१०६७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: लेखक सम्बन्धी बात।

(B) कथन २: कथासभ सम्बन्धी बात।

(C) कथन ३: विदेह, अभिलेखागार सम्बन्धी बात।

(D) कथन ४: साहित्य सम्बन्धी बात।

१०६८. "गप्प-सप्प"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मिथिला, बच्चासभ, बच्चा, मिथिलाक्षर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०६९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ब्राह्मण सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: जाति सम्बन्धी बात।

१०७०. "गप्प-सप्प"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: साहित्य, जाति, ब्राह्मण, पोथीसभ सम्बन्धी बात।

(B) कथन २: वंश सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला, पत्रिका सम्बन्धी बात।

(D) कथन ४: कृपानन्द ठाकुर सम्बन्धी बात।

१०७१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विद्यालय सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: जाति सम्बन्धी बात।

(D) कथन ४: विदेह, लेखक सम्बन्धी बात।

१०७२. "गप्प-सप्प"मे कोन कथन समर्थित अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली, जाति सम्बन्धी बात।

(B) कथन २: मैथिली, साहित्य सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, साहित्य सम्बन्धी बात।

(D) कथन ४: मैथिली, विदेह, वेब-पत्रकारिता, पत्रकारिता सम्बन्धी बात।

१०७३. “गप्प-सप्प”मे कोन कथन समर्थित अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: प्रयास सम्बन्धी बात।

१०७४. “गप्प-सप्प”मे कोन कथन समर्थित अछि?

(A) कथन १: गाम, पोथी, कोजागरा सम्बन्धी बात।

(B) कथन २: अनुसन्धान सम्बन्धी बात।

(C) कथन ३: धरोहर सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

१०७५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: साहित्य, पोथी सम्बन्धी बात।

(B) कथन २: मैथिली, मिथिला, साहित्य, लोक सम्बन्धी बात।

(C) कथन ३: मैथिली, इंटरनेट, कला सम्बन्धी बात।

(D) कथन ४: लेखक, पोथी सम्बन्धी बात।

१०७६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मिथिला, मिथिलाक्षर, कविता, कथासभ सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०७७. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

(B) कथन २: गजेन्द्र ठाकुर, उपन्यास सम्बन्धी बात।

(C) कथन ३: बच्चासभ, बच्चा, गाम, विद्यालय सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०७८. “गप्प-सप्प” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पुस्तकालय, अनुसन्धान सम्बन्धी बात।

(B) कथन २: कला, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: मैथिली, साहित्य, कला सम्बन्धी बात।

१०७९. “गप्प-सप्प”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: सम्पादक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात।

१०८०. “गप्प-सप्प” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, इंटरनेट, पत्रिका, सम्पादक सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(D) कथन ४: गाम सम्बन्धी बात।

१०८१. “गप्प-सप्प”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: साहित्य सम्बन्धी बात।

(C) कथन ३: विदेह, ई-पत्रिका, पत्रिका, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०८२. “गप्प-सप्प”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: पिता, माता सम्बन्धी बात।

(C) कथन ३: गाम, गामसभ सम्बन्धी बात।

(D) कथन ४: कथा सम्बन्धी बात।

१०८३. “गप्प-सप्प”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: नाटक सम्बन्धी बात।

१०८४. “गप्प-सप्प” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पाबनि सम्बन्धी बात।

(B) कथन २: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात।

(C) कथन ३: शब्दशास्त्रम् सम्बन्धी बात।

(D) कथन ४: प्रश्न सम्बन्धी बात।

१०८५. “गप्प-सप्प”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: सम्पादक, “, .” सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ब्राह्मण, लेखक सम्बन्धी बात।

(D) कथन ४: गाम, गामसभ सम्बन्धी बात।

१०८६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: अनुसन्धान सम्बन्धी बात।

(C) कथन ३: कला सम्बन्धी बात।

(D) कथन ४: लेखक, पोथी सम्बन्धी बात।

१०८७. “गप्प-सप्प” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: उपन्यास सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०८८. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा, साहित्य सम्बन्धी बात।

(B) कथन २: पिता सम्बन्धी बात।

(C) कथन ३: साहित्य सम्बन्धी बात।

(D) कथन ४: बच्चा सम्बन्धी बात।

१०८९. “गप्प-सप्प”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: छठि, “(” सम्बन्धी बात।

(C) कथन ३: मैथिली, पोथी सम्बन्धी बात।

(D) कथन ४: सम्पादक, “, .” सम्बन्धी बात।

१०९०. “गप्प-सप्प”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, इंटरनेट, शब्दकोश, अंग्रेजी-मैथिली सम्बन्धी बात।

(B) कथन २: छठि, “(” सम्बन्धी बात।

(C) कथन ३: अनुसन्धान, बिहार सम्बन्धी बात।

(D) कथन ४: मैथिली, पोथीसभ, पोथी सम्बन्धी बात।

१०९१. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: जाति सम्बन्धी बात।

(D) कथन ४: गोनू झा, मैथिली चित्रकथा, चित्रकथा, मैथिली सम्बन्धी बात।

१०९२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: सहस्रबधानी, उपन्यास सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

१०९३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, विदेह, कला, लेखक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: उपन्यास, कथा सम्बन्धी बात।

(D) कथन ४: पोथी सम्बन्धी बात।

१०९४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा, जाति सम्बन्धी बात।

(B) कथन २: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात।

(C) कथन ३: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०९५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: विदेह, विशेषांक, पोथी सम्बन्धी बात।

१०९६. “गप्प-सप्प”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, बच्चासभ, बच्चा, गाम सम्बन्धी बात।

(B) कथन २: मैथिली, पत्रकारिता, पढ़ेनाइ सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१०९७. एहि प्रसंगमे सही उत्तर चुनू।

(A) अ मेदीवअल कौरट देकरी।

(B) अ प्रश्न-उत्तर कोनवेरसअशन संग गजेन्द्र ठाकुर।

(C) अ लिसट क मात्र पोथी परिकेस।

(D) अ कअटअलोगु क पैनटिङ्गस मात्र।

१०९८. आशीष अनचिन्हार कोन खण्डसँ सम्बद्ध छथि?

(A) अन गजेन्द्र ठाकुरसँ भेंटवार्ता।

(B) मिथिला'स पञ्जी आ शरि गजेन्द्र ठाकुर'स ेफफोरटस टोवअरदस एकर परेसेरवअशन।

(C) मिथिलाक लोकदेवता

(D) श्री गजेन्द्र ठाकुर: हमर दृष्टिमे

१०९९. "एहि खण्ड" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी, वंश सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: विदेह सम्बन्धी बात।

११००. "एहि खण्ड"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विद्यालय सम्बन्धी बात।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११०१. "एहि खण्ड"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली, लोक, पोथी सम्बन्धी बात।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: मैथिली, कथासभ सम्बन्धी बात।

११०२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: पोथी, पढ़नाइ सम्बन्धी बात।

(B) कथन २: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ", ." सम्बन्धी बात।

११०३. "एहि खण्ड"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पिता सम्बन्धी बात।

(D) कथन ४: मिथिला, कला सम्बन्धी बात।

११०४. "एहि खण्ड"क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह, लेखक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: प्रीति ठाकुर, बच्चासभ, बच्चा, पोथीसभ सम्बन्धी बात।

(D) कथन ४: बच्चा सम्बन्धी बात।

११०५. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, साहित्य सम्बन्धी बात।

(B) कथन २: पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११०६. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: विशेषांक, पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: मैथिली, उपन्यास, कविता, साहित्य सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: पञ्जी, “, पञ्जी” सम्बन्धी बात।

११०७. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: उपन्यास, कथा सम्बन्धी बात।

(B) कथन २: गाम सम्बन्धी बात।

(C) कथन ३: पुरस्कार सम्बन्धी बात।

(D) कथन ४: पञ्जी सम्बन्धी बात।

११०८. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली, ब्रेल, पोथी सम्बन्धी बात।

(B) कथन २: प्रीति ठाकुर, गोनू झा, मैथिली चित्रकथा, चित्रकथा सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११०९. “एहि खण्ड”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विदेह, अभिलेखागार सम्बन्धी बात।

(B) कथन २: मैथिली, विदेह, डिजिटल पुस्तकालय, पुस्तकालय सम्बन्धी बात।

(C) कथन ३: लेखक सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१११०. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: विदेह, इंटरनेट सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: मैथिली, साहित्य सम्बन्धी बात।

१११११. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: लेखक सम्बन्धी बात।

(C) कथन ३: पञ्जी, गाम, गामसभ सम्बन्धी बात।

(D) कथन ४: नाटक सम्बन्धी बात।

११११२. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: कथा, कथासभ सम्बन्धी बात।

(C) कथन ३: मैथिली, जाति, लेखक सम्बन्धी बात।

(D) कथन ४: मिथिला, गाम सम्बन्धी बात।

१११३. “एहि खण्ड” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: सम्पादक सम्बन्धी बात।

(B) कथन २: पुस्तकालय, कला सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात।

१११४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: वैकुण्ठ, वृन्दावन सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: कला सम्बन्धी बात।

१११५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मैथिली, पत्रिका सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) ई पञ्जीक आरम्भसँ एकरा लोकसमक्ष अनबाक पहिल प्रयास अछि।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१११६. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: मैथिली, कथासभ, पढ़नाइ सम्बन्धी बात।

(B) कथन २: कथा, पोथी, शब्दशास्त्रम् सम्बन्धी बात।

(C) कथन ३: अनुसन्धान सम्बन्धी बात।

(D) कथन ४: गजेन्द्र ठाकुर, अनुसन्धान सम्बन्धी बात।

१११७. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: पत्रिका, विशेषांक सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: समाज सम्बन्धी बात।

१११८. “एहि खण्ड”मे कोन कथन समर्थित अछि?

(A) कथन १: पाठक सम्बन्धी बात।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

१११९. आशीष अनचिन्हार कोन खण्डसँ सम्बद्ध छथि?

(A) मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता

(B) पञ्जी-प्रबन्ध की अछि?

(C) गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय

(D) शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू

११२०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: मिथिला, मिथिलाक्षर, ब्रेल सम्बन्धी बात।

११२१. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”मे कोन कथन समर्थित अछि?

(A) कथन १: माता सम्बन्धी बात।

(B) कथन २: पाबनि सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: परिवार सम्बन्धी बात।

११२२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: जाति, गाम सम्बन्धी बात।

(C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, कथा सम्बन्धी बात।

(D) कथन ४: मैथिली, लोक, नेपाली सम्बन्धी बात।

११२३. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कथासभ सम्बन्धी बात।

(C) कथन ३: गजेन्द्र ठाकुर, मिथिला, पञ्जी, साहित्य सम्बन्धी बात।

(D) कथन ४: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

११२४. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: मिथिला, मिथिलाक्षर, कविता, कथासभ सम्बन्धी बात।

(B) कथन २: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११२५. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”मे कोन कथन समर्थित अछि?

(A) कथन १: पाठक सम्बन्धी बात।

(B) कथन २: कविता, आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(D) कथन ४: पाठक सम्बन्धी बात।

११२६. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पोथी सम्बन्धी बात।

(C) कथन ३: मैथिली, मिथिला सम्बन्धी बात।

(D) कथन ४: मैथिली, बच्चासभ, बच्चा, कथासभ सम्बन्धी बात।

११२७. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: मैथिली, तिरहुता, यूनेस्को सम्बन्धी बात।

(B) कथन २: मिथिला, कथा सम्बन्धी बात।

(C) कथन ३: कृपानन्द ठाकुर सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११२८. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: विद्यालय सम्बन्धी बात।

(B) कथन २: लेखक, पोथी सम्बन्धी बात।

(C) कथन ३: साहित्य, वंश सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

११२९. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: गोनू झा, मैथिली, पोथी सम्बन्धी बात।

(C) कथन ३: पञ्जी, ब्राह्मण सम्बन्धी बात।

(D) कथन ४: सरकार सम्बन्धी बात।

११३०. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: भाषा सम्बन्धी बात।

(B) कथन २: गाम सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: पत्रिका, साहित्य, पोथी, पढ़नाइ सम्बन्धी बात।

११३१. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ब्रेल सम्बन्धी बात।

(D) कथन ४: बिहार सम्बन्धी बात।

११३२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: गोनू झा, चित्रकथा, मैथिली, कथा सम्बन्धी बात।

(D) कथन ४: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

११३३. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”मे कोन कथन समर्थित अछि?

(A) कथन १: साहित्य सम्बन्धी बात।

(B) कथन २: पत्रिका, कथासभ, साहित्य, पढ़नाइ सम्बन्धी बात।

(C) कथन ३: परिवार, पिता सम्बन्धी बात।

(D) कथन ४: मैथिली, पोथी सम्बन्धी बात।

११३४. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पोथीसभ, पोथी सम्बन्धी बात।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: पाठक सम्बन्धी बात।

(D) कथन ४: वंशावली, गाम, गामसभ सम्बन्धी बात।

११३५. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: कुरुक्षेत्रम् अन्तर्मनक, कला, अनुसन्धान सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: साहित्य सम्बन्धी बात।

११३६. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”मे कोन कथन समर्थित अछि?

(A) कथन १: कन्या सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: समाज सम्बन्धी बात।

(D) कथन ४: कृपानन्द ठाकुर, गाम सम्बन्धी बात।

११३७. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(C) कथन ३: संस्कृति सम्बन्धी बात।

(D) कथन ४: लेखक, पोथी सम्बन्धी बात।

११३८. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”मे कोन कथन समर्थित अछि?

(A) कथन १: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(B) कथन २: मैथिली, पोथी सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: मैथिली, विदेह, पत्रिका, कथा सम्बन्धी बात।

११३९. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कथा सम्बन्धी बात।

(B) कथन २: सरकार सम्बन्धी बात।

(C) कथन ३: मैथिली, साहित्य सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११४०. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: विदेह सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा सम्बन्धी बात।

११४१. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: कविता, जाति सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११४२. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: पञ्जी सम्बन्धी बात।

(B) कथन २: पञ्जी, “, ,” सम्बन्धी बात।

(C) कथन ३: लेखक सम्बन्धी बात।

(D) कथन ४: मैथिली सम्बन्धी बात।

११४३. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: चित्रकथा, कथासभ सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११४४. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मिथिला, मिथिलाक्षर सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: मैथिली, विदेह, पत्रकारिता, कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११४५. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”मे कोन कथन समर्थित अछि?

(A) कथन १: बच्चा सम्बन्धी बात।

(B) कथन २: कथासभ, आई.एस.बी.एन. सम्बन्धी बात।

(C) कथन ३: प्रयास सम्बन्धी बात।

(D) कथन ४: मैथिली, तिरहुता, ब्रेल, कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात।

११४६. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: कथा, “,” सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: मिथिला, दूषण पञ्जी, पञ्जी, मिथिलाक्षर सम्बन्धी बात।

११४७. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: कला, पोथी, पढ़नाइ सम्बन्धी बात।

(B) कथन २: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: विद्यालय सम्बन्धी बात।

११४८. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, कविता सम्बन्धी बात।

(B) कथन २: कथा, लोक, कला, अनुसन्धान सम्बन्धी बात।

(C) कथन ३: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११४९. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय”मे कोन कथन समर्थित अछि?

(A) कथन १: मिथिला सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: विदेह सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११५०. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: मैथिली, बिहार सम्बन्धी बात।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: मैथिली, इंटरनेट, कला, एस.डब्ल्यू.ओ.टी. सम्बन्धी बात।

११५१. “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गोनू झा, चित्रकथा, मैथिली, बाल-साहित्य सम्बन्धी बात।

(B) कथन २: बाल-साहित्य, बच्चासभ, बच्चा, बाल-कविता सम्बन्धी बात।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात।

११५२. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: मैथिली सम्बन्धी बात।

(C) कथन ३: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११५३. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: गाम सम्बन्धी बात।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: मैथिली सम्बन्धी बात।

(D) कथन ४: मिथिला, कथासभ, "(कथासभ) मिथिला" सम्बन्धी बात।

११५४. एहि प्रसंगमे सही उत्तर चुनू।

(A) ई टरीटस ई कौपले रूपमे फिकशनअल चअरअकटेरस मात्र।

(B) ई रेपलअकेस साहित्यिक आलोचना संग असटरोलोगय।

(C) ई अरगेुस जे नहि वोमेन वरोटे मे मैथिली।

(D) ई परेसेनटस गजेन्द्र ठाकुर आ प्रीति ठाकुर रूपमे अ रअरे हुसबअनद-विफे रचनात्मक पैर मूल्यांकित एक संग।

११५५. "योगदानकर्तासभक परिचय"मे कोन कथन समर्थित अछि?

(A) कथन १: कन्या सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: सियाराम झा सम्बन्धी बात।

(D) कथन ४: बच्चा, साहित्य सम्बन्धी बात।

११५६. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पञ्जी सम्बन्धी बात।

(C) कथन ३: उपन्यास, कथा सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११५७. "योगदानकर्तासभक परिचय" खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: गाम, कला, कलाकार सम्बन्धी बात।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: पाठक सम्बन्धी बात।

(D) कथन ४: बच्चासभ, बच्चा, कथा, आई.एस.बी.एन. सम्बन्धी बात।

११५८. "योगदानकर्तासभक परिचय"मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(C) कथन ३: ", , ..." सम्बन्धी बात।

(D) कथन ४: बच्चा, कथा सम्बन्धी बात।

११५९. "योगदानकर्तासभक परिचय"मे कोन कथन समर्थित अछि?

(A) कथन १: छठि सम्बन्धी बात।

(B) कथन २: पञ्जी, वंश, पोथीसभ, पोथी सम्बन्धी बात।

(C) कथन ३: पोथी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११६०. ई खण्डक मुख्य आशय की अछि?

(A) कथन १: कला सम्बन्धी बात।

(B) एहि पंक्तिक लेखक सेहो ओहि नव आगन्तुकसभमे छलाह।

(C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११६१. “योगदानकर्तासभक परिचय” खण्डक अनुसार कोन कथन ठीक अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: पाठक सम्बन्धी बात।

(C) कथन ३: पञ्जी सम्बन्धी बात।

(D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

११६२. आशीष अनचिन्हार कोन खण्डसँ सम्बद्ध छथि?

(A) विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान

(B) मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर

(C) मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका

(D) सम्पादक-परिचय आ समर्पण

११६३. “सम्पादक-परिचय आ समर्पण”क तर्कसँ कोन बात सभसँ बेसी मेल खाइत अछि?

(A) कथन १: पोथी सम्बन्धी बात।

(B) कथन २: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात।

(C) कथन ३: मैथिली, विदेह, जाति, ब्राह्मण सम्बन्धी बात।

(D) कथन ४: विद्यालय सम्बन्धी बात।

११६४. “सम्पादक-परिचय आ समर्पण”मे कोन कथन समर्थित अछि?

(A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन।

(B) कथन २: विदेह, विशेषांक सम्बन्धी बात।

(C) कथन ३: पत्रिका, कथा, लेखक सम्बन्धी बात।

(D) कथन ४: मैथिली, इंटरनेट, पत्रिका, सम्पादक सम्बन्धी बात।

उत्तरमाला — अध्याय २ (उत्तर ओ व्याख्या / Answers & Explanations)

१. (C) सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि — ई योगदानकर्ता “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” शीर्षकबला खण्डसँ सम्बद्ध छथि।

२. (B) ई पञ्जीक आरम्भसँ एकरा लोकसमक्ष अनबाक पहिल प्रयास अछि। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३. (C) ई पोथी तीन खण्डमे बाँटल गेल अछि। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४. (D) मिथिलाक मुख्यधारासँ अलग पड़ल किछु नायकक काल्पनिक चित्र हुनकैँ द्वारा बनाओल गेल। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५. (A) आन व्याकरणिक नियमसभ लेल सेहो एहिना बुझू। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६. (B) कथन २: सरकार सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७. (A) कथन १: गोनू झा, मैथिली चित्रकथा, चित्रकथा, मैथिली सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९. (A) कथन १: गजेन्द्र ठाकुर, गाम सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०. (B) कथन २: प्रीति ठाकुर, गोनू झा, मैथिली चित्रकथा, चित्रकथा सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११. (B) कथन २: पञ्जी, वंशावली सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३. (D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४. (D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१६. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१७. (A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१८. (D) कथन ४: सियाराम झा, के.एन.टी., गाम सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१९. (C) कथन ३: पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२०. (A) कथन १: पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२१. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२. (C) कथन ३: मिथिला, विदेह, पत्रिका सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३. (D) कथन ४: गजेन्द्र ठाकुर, प्रीति ठाकुर, पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२४. (B) कथन २: मिथिला, जाति, ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२५. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६. (A) कथन १: प्रीति ठाकुर, मैथिली, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२७. (D) कथन ४: गजेन्द्र ठाकुर, कला सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८. (A) कथन १: गजेन्द्र ठाकुर, सियाराम झा, कृपानन्द ठाकुर, कला सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२९. (D) कथन ४: पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३०. (D) कथन ४: पञ्जी, जाति सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३१. (A) कथन १: मैथिली, बच्चासभ, बच्चा, बाल-कविता सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३२. (C) कथन ३: मैथिली, विदेह, इंटरनेट सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३३. (A) कथन १: पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४. (D) कथन ४: सम्पादक, पोथी, पढ़नाइ, “:” सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३५. (C) कथन ३: प्रीति ठाकुर, चित्रकथा, कथा, पोथीसभ सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६. (B) कथन २: भाषा, पाठक सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७. (D) कथन ४: पञ्जी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३८. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९. (C) कथन ३: गजेन्द्र ठाकुर, प्रीति ठाकुर, लेखक सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४०. (A) कथन १: गजेन्द्र ठाकुर, पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४१. (A) कथन १: मैथिली, लोक, पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२. (A) कथन १: गोनू झा, मैथिली चित्रकथा, चित्रकथा, मैथिली सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४. (A) कथन १: गजेन्द्र ठाकुर, मैथिली, पत्रकारिता सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५. (C) कथन ३: कला, सम्पादक सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७. (A) कथन १: पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८. (C) कथन ३: गजेन्द्र ठाकुर, पत्रिका, विशेषांक सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५०. (A) कथन १: विदेह सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५१. (A) कथन १: सम्पादक सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५२. (C) कथन ३: गजेन्द्र ठाकुर, मैथिली, इंटरनेट सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५४. (C) कथन ३: गोनू झा, मैथिली चित्रकथा, चित्रकथा, मैथिली सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५. (D) कथन ४: पञ्जी, वंशावली, अनुसन्धान, अभिलेखागार सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६. (C) कथन ३: लोक सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७. (B) कथन २: पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८. (C) कथन ३: पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९. (A) कथन १: गजेन्द्र ठाकुर, अनुसन्धान सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६०. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६१. (C) कथन ३: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३. (D) कथन ४: गोनू झा, मैथिली, पोथी, “गोनू झा मैथिली” सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४. (C) कथन ३: गजेन्द्र ठाकुर, प्रीति ठाकुर, मैथिली सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६५. (B) कथन २: गजेन्द्र ठाकुर, मिथिला, पञ्जी, जाति सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६. (A) कथन १: पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७. (D) कथन ४: पोथी सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६८. (D) कथन ४: गजेन्द्र ठाकुर, मैथिली, विदेह, “विदेह मैथिली” सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९. (B) कथन २: गजेन्द्र ठाकुर, मिथिला सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७०. (C) कथन ३: गजेन्द्र ठाकुर, इंटरनेट सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७१. (D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात। — ई प्रश्न “सम्पादकीय, आशीष आ मैथिलीक पहिल उपलब्धि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२. (D) गजेन्द्र ठाकुर आ प्रीति ठाकुर। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

७३. (C) रूपमे अ सर्जक क िलुसटरअटेद सटोरीस आ बच्चासभ’स साहित्य। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

७४. (C) नागेन्द्र कुमार झा आ पअनजिकअर विद्यानन्द झा। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

७५. (B) ई अछि दिविदेद मे खण्डसभ पर करिपअनअनद थअकुर, प्रीति ठाकुर, आ गजेन्द्र ठाकुर। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

७६. (C) अ करिटिकअल इतिहास क ई सम्पूर्ण मैथिली साहित्य। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

७७. (C) ई पहिल साहित्यिक समीक्षा बलोग मे मैथिली। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

७८. (A) ई पहिल पोदकअसट सिटे मे मैथिली। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

७९. (D) ई अछि परेसेनटेद रूपमे ई पहिल मैथिली परेसेनके पर ई इंटरनेट। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

८०. (D) ई विललअगे दिरेकटोर के टुरनेद ई करअनक: क.न.ट। — ई योगदानकर्ता “ई विललअगे दिरेकटोर के टुरनेद ई करअनक: क.न.ट।” शीर्षकबला खण्डसँ सम्बद्ध छथि।

८१. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४. (C) कथन ३: पुस्तकालय, गाम सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८५. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८. (B) कथन २: “, .” सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९०. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९१. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२. (A) कथन १: पुरस्कार सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९३. (D) कथन ४: होली, दीपावली, छठि सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४. (A) कथन १: प्रश्न सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५. (C) कथन ३: जाति सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९६. (B) कथन २: परिवार सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९७. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९८. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९. (B) कथन २: “!“” सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१००. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०१. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२. (B) कथन २: गीत सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३. (B) कथन २: उत्तर सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४. (D) कथन ४: पुस्तकालय सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६. (A) कथन १: गाम, पोथीसभ, पोथी, सरकार सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७. (C) कथन ३: पुस्तकालय, कला सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०९. (A) कथन १: विद्यालय सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११०. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१११. (B) कथन २: विद्यालय सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११२. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४. (C) कथन ३: पिता सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११५. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११६. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११७. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११८. (B) कथन २: गाम सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११९. (B) कथन २: गाम, गामसभ, कला, कलाकार सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२०. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२१. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२३. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२४. (D) कथन ४: प्रीति ठाकुर सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२५. (C) कथन ३: गाम, गामसभ सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२६. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२७. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२८. (A) कथन १: गाम, विद्यालय सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१२९. (A) कथन १: कथा, गाम, गामसभ सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३०. (B) कथन २: गाम, विद्यालय सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३१. (B) कथन २: गाम, गामसभ सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३२. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३३. (B) कथन २: कला सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३४. (C) कथन ३: ब्राह्मण सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३५. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३६. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३७. (A) कथन १: के.एन.टी. सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३८. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१३९. (B) कथन २: होली, “,” सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४०. (B) कथन २: जाति, गाम सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४१. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४२. (B) कथन २: यू.आर.एल., “, यू.आर.एल., .” सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४३. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४४. (D) कथन ४: पुस्तकालय, कला, पोथी, सरकार सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४५. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४६. (B) कथन २: गाम सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४७. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४८. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१४९. (A) कथन १: कथा सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५०. (C) कथन ३: विद्यालय सम्बन्धी बात। — ई प्रश्न “हैंडिल घुमेनिहार ग्राम-निर्देशक: के.एन.टी.” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५१. (D) कथन ४: पोथी सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५२. (B) कथन २: पोथी सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५३. (D) कथन ४: मैथिली, कथा, साहित्य सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५४. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५५. (D) कथन ४: समाज सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५६. (C) कथन ३: गोनू झा सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५७. (B) कथन २: मैथिली, मिथिला सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५८. (D) कथन ४: लेखक सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१५९. (B) कथन २: प्रीति ठाकुर, गोनू झा, मैथिली चित्रकथा, चित्रकथा सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१६०. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१६१. (C) कथन ३: लेखक सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१६२. (A) कथन १: भाषा सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१६३. (C) गोनू झा आ आन मैथिली चित्रकथा — ई योगदानकर्ता “गोनू झा आ आन मैथिली चित्रकथा” शीर्षकबला खण्डसँ सम्बद्ध छथि।

१६४. (C) कथन ३: गोनू झा, मैथिली, पोथी, “गोनू झा मैथिली” सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१६५. (D) कथन ४: कला सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१६६. (A) कथन १: संस्कृति सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१६७. (A) कथन १: संस्कृति सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१६८. (C) कथन ३: समाज सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१६९. (C) कथन ३: गोनू झा, पञ्जी, कथासभ सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१७०. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१७१. (D) कथन ४: प्रीति ठाकुर, मिथिला, संस्कृति, कला सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१७२. (A) कथन १: संस्कृति सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१७३. (D) कथन ४: प्रीति ठाकुर, चित्रकथा, कथासभ, कला सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१७४. (C) कथन ३: मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१७५. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१७६. (A) कथन १: कला सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१७७. (A) कथन १: साहित्य सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१७८. (A) फोलक आ कुलटुरअल फिगुरेस क मिथिला एहन रूपमे रेशमअ चुहअरमअल आ राजा सलहेस। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

१७९. (A) ‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’ — ई योगदानकर्ता “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” शीर्षकबला खण्डसँ सम्बद्ध छथि।

१८०. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१८१. (C) कथन ३: उपन्यास सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१८२. (D) कथन ४: बच्चासभ, बच्चा, कथा सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१८३. (A) कथन १: कथासभ, विद्यालय सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१८४. (A) कथन १: प्रीति ठाकुर, गोनू झा, मैथिली, कथा सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१८५. (D) कथन ४: बच्चासभ, बच्चा, उपन्यास, कथासभ सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१८६. (A) कथन १: कथासभ सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१८७. (D) कथन ४: प्रीति ठाकुर, कला, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१८८. (C) कथन ३: मैथिली, मिथिला, पढ़ेनाइ, विद्यालय सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१८९. (B) कथन २: गोनू झा, कथासभ सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१९०. (B) कथन २: मैथिली, कथा, साहित्य, लेखक सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१९१. (D) कथन ४: मिथिला सम्बन्धी बात। — ई प्रश्न “‘गोनू झा आन मैथिली चित्रकथा’ आ ‘मैथिली चित्रकथा’” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१९२. (C) गोनू झा आ आन मैथिली चित्रकथा — ई योगदानकर्ता “गोनू झा आ आन मैथिली चित्रकथा” शीर्षकबला खण्डसँ सम्बद्ध छथि।

१९३. (A) कथन १: मैथिली सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१९४. (C) कथन ३: मैथिली सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१९५. (B) कथन २: मिथिला सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१९६. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१९७. (D) कथन ४: समाज सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१९८. (D) कथन ४: मैथिली सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१९९. (B) कथन २: गोनू झा, चित्रकथा, कथा, पोथी सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२००. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२०१. (D) कथन ४: चित्रकथा, कथा, जाति सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२०२. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२०३. (A) कथन १: पोथी सम्बन्धी बात। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२०४. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गोनू झा आ आन मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२०५. (A) प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि — ई योगदानकर्ता “अ गलअनके मे बोथ क प्रीति ठाकुर'स पिकटुरे सटोरय पोथीसभ।” शीर्षकबला खण्डसँ सम्बद्ध छथि।

२०६. (C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२०७. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२०८. (A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२०९. (C) कथन ३: प्रीति ठाकुर, गोनू झा, चित्रकथा, मैथिली सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२१०. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२११. (D) कथन ४: संस्कृति, पोथी सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२१२. (B) कथन २: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२१३. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२१४. (C) कथन ३: मिथिला, कथासभ सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२१५. (A) कथन १: बच्चा, पोथी सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२१६. (A) कथन १: प्रीति ठाकुर, चित्रकथा, मैथिली, कथा सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२१७. (D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “प्रीति ठाकुरक दुनू चित्रकथा-पोथीपर एक दृष्टि” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२१८. (C) बच्चासभ लेल सुन्दर चित्रकथा — ई योगदानकर्ता “बच्चासभ लेल सुन्दर चित्रकथा” शीर्षकबला खण्डसँ सम्बद्ध छथि।

२१९. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२०. (A) कथन १: मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२१. (C) कथन ३: पञ्जी सम्बन्धी बात। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२२. (D) कथन ४: प्रीति ठाकुर, गोनू झा, चित्रकथा, मैथिली सम्बन्धी बात। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२३. (D) कथन ४: चित्रकथा, कथासभ सम्बन्धी बात। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२४. (C) कथन ३: चित्रकथा, मिथिला, कथा, कथासभ सम्बन्धी बात। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२५. (A) कथन १: कथासभ सम्बन्धी बात। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२६. (D) कथन ४: पञ्जी सम्बन्धी बात। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२७. (C) कथन ३: मिथिला, जाति सम्बन्धी बात। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२८. (B) कथन २: जाति सम्बन्धी बात। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२२९. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३०. (D) आगामी पीढ़ी लेल एहन रचनासभ केवल मनोरंजक नहि, प्रेरक सेहो सिद्ध होयत। — ई प्रश्न “बच्चासभ लेल सुन्दर चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३१. (A) कथन १: कथा सम्बन्धी बात। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३२. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३३. (D) कथन ४: भाषा सम्बन्धी बात। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३४. (D) कथन ४: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३५. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३६. (C) कथन ३: उपन्यास सम्बन्धी बात। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३७. (B) कथन २: मैथिली, विदेह सम्बन्धी बात। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३८. (D) कथन ४: मैथिली, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२३९. (C) कथन ३: भाषा सम्बन्धी बात। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२४०. (A) कथन १: बच्चासभ, बच्चा, विद्यालय सम्बन्धी बात। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२४१. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२४२. (A) कथन १: भाषा सम्बन्धी बात। — ई प्रश्न “मैथिली चित्रकथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२४३. (A) मिथिलाक लोकदेवता — ई योगदानकर्ता “मिथिलाक लोकदेवता” शीर्षकबला खण्डसँ सम्बद्ध छथि।

२४४. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२४५. (C) कथन ३: पाबनि सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२४६. (C) कथन ३: भाषा सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२४७. (A) कथन १: बच्चासभ, बच्चा, कम्प्यूटर सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२४८. (B) कथन २: कथा, संस्कृति, पोथी सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२४९. (B) कथन २: बच्चासभ, बच्चा, संस्कृति सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२५०. (A) कथन १: मिथिला, लोक, लोकदेवता, पोथी सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२५१. (A) कथन १: कथासभ सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२५२. (D) कथन ४: कथा, कथासभ, साहित्य, पोथी सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२५३. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२५४. (D) कथन ४: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२५५. (A) कथन १: भाषा सम्बन्धी बात। — ई प्रश्न “मिथिलाक लोकदेवता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२५६. (C) ई ीरलय इतिहास क मैथिली चित्रकथा (सँ 2002 कैं 2016)। — ई योगदानकर्ता “ई ीरलय इतिहास क मैथिली चित्रकथा (सँ 2002 कैं 2016)।” शीर्षकबला खण्डसँ सम्बद्ध छथि।

२५७. (C) कथन ३: चित्रकथा, मैथिली, विदेह, कथा सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२५८. (C) कथन ३: मैथिली चित्रकथा, चित्रकथा, मैथिली, कथासभ सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२५९. (A) कथन १: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६०. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६१. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६२. (B) कथन २: कला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६३. (C) कथन ३: पोथी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६४. (C) कथन ३: चित्रकथा, पत्रिका, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६५. (D) कथन ४: “60” सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६६. (A) कथन १: चित्रकथा, कथासभ, बंगला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६७. (B) कथन २: चित्रकथा, मैथिली, पत्रिका, बाल-साहित्य सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६८. (A) कथन १: मैथिली चित्रकथा, चित्रकथा, मैथिली, इंटरनेट सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२६९. (A) कथन १: चित्रकथा, मैथिली, पत्रिका, कथा सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२७०. (C) कथन ३: चित्रकथा, कथासभ, कला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२७१. (A) कथन १: कला, पोथी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२७२. (D) कथन ४: पत्रिका, कला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२७३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२७४. (D) कथन ४: पोथी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२७५. (C) कथन ३: चित्रकथा, कथासभ सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२७६. (C) मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता — ई योगदानकर्ता “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” शीर्षकबला खण्डसँ सम्बद्ध छथि।

२७७. (D) कथन ४: उपन्यास, कथासभ सम्बन्धी बात। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२७८. (D) कथन ४: मैथिली सम्बन्धी बात। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२७९. (A) कथन १: पोथीसभ, पोथी, पढ़नाइ सम्बन्धी बात। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८०. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८१. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८२. (C) कथन ३: उत्तर सम्बन्धी बात। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८३. (A) कथन १: बच्चा, कम्प्यूटर, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८४. (D) कथन ४: बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८५. (C) कथन ३: बच्चासभ, बच्चा, उपन्यास सम्बन्धी बात। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८६. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८७. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८८. (A) कथन १: मैथिली, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “मैथिलीक पहिल चित्रकथा-लेखिका प्रीति ठाकुरसँ भेंटवार्ता” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२८९. (B) विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान — ई योगदानकर्ता “ई विदेह डिजिटल लिबरअरय: अ बून लेल लोक फोनद क रीदिङ्ग आ सटुदयिङ्ग।” शीर्षकबला खण्डसँ सम्बद्ध छथि।

२९०. (D) कथन ४: गजेन्द्र ठाकुर, विदेह, कथा सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२९१. (D) कथन ४: विशेषांक, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२९२. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२९३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२९४. (D) कथन ४: विदेह, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२९५. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२९६. (A) कथन १: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२९७. (A) कथन १: “.” सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२९८. (B) कथन २: मैथिली, विदेह, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

२९९. (D) कथन ४: पोथी सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३००. (B) कथन २: मैथिली, पोथी, बिहार, “मैथिली बिहार” सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३०१. (A) कथन १: विदेह सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३०२. (B) कथन २: मिथिला, धरोहर सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३०३. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३०४. (C) कथन ३: विदेह सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३०५. (B) कथन २: मैथिली, मिथिला, विदेह, शब्दकोश सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३०६. (B) कथन २: विदेह, पत्रिका सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३०७. (C) कथन ३: विदेह, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३०८. (D) कथन ४: समाज, पाठक सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३०९. (C) कथन ३: विदेह सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३१०. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३११. (D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३१२. (C) कथन ३: कला, पोथी, पढ़नाइ, “, पढ़नाइ ,” सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३१३. (C) कथन ३: पत्रिका, कला सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३१४. (C) कथन ३: मैथिली सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३१५. (D) कथन ४: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३१६. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३१७. (A) कथन १: कला सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३१८. (A) कथन १: पोथी सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३१९. (D) कथन ४: मैथिली, कला सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३२०. (B) कथन २: विदेह, पत्रिका, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३२१. (B) कथन २: पाठक सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३२२. (C) कथन ३: पढ़नाइ सम्बन्धी बात। — ई प्रश्न “विदेह डिजिटल पुस्तकालय: पढ़बा-पढ़ेबाक शौकीन लोक लेल वरदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३२३. (C) ई परोविदेस फरी डिजिटल अककेसस कैँ पोथीसभ, अरचिवेस, रेसीरच मअटेरिअल, आ मअगअजिनेस। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

३२४. (A) मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर — ई योगदानकर्ता “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” शीर्षकबला खण्डसँ सम्बद्ध छथि।

३२५. (A) कथन १: मैथिली सम्बन्धी बात। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३२६. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३२७. (C) कथन ३: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३२८. (B) कथन २: “!” सम्बन्धी बात। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३२९. (C) कथन ३: विदेह, सम्पादक सम्बन्धी बात। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३३०. (C) कथन ३: गजेन्द्र ठाकुर, सम्पादक सम्बन्धी बात। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३३१. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३३२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३३३. (C) कथन ३: विदेह, पत्रिका, कला सम्बन्धी बात। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३३४. (D) कथन ४: गजेन्द्र ठाकुर, मैथिली, विदेह, ई-पत्रिका सम्बन्धी बात। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३३५. (C) कथन ३: मैथिली, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३३६. (B) कथन २: गजेन्द्र ठाकुर, मैथिली, पत्रकारिता, कला सम्बन्धी बात। — ई प्रश्न “मैथिली डिजिटल पत्रकारिताक संस्थापक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३३७. (D) कारण विदेह ोपेनेद अ डिजिटल पलअटफोरम लेल मैथिली वरिटिङ्ग आ पुबलिकअशन। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

३३८. (A) ई इंटरनेट मअन क मैथिली: गजेन्द्र ठाकुर। — ई योगदानकर्ता "ई इंटरनेट मअन क मैथिली: गजेन्द्र ठाकुर।" शीर्षकबला खण्डसँ सम्बद्ध छथि।

३३९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४०. (D) कथन ४: कला सम्बन्धी बात। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४१. (B) कथन २: अनुसन्धान सम्बन्धी बात। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४२. (D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४३. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४४. (C) कथन ३: विदेह सम्बन्धी बात। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४५. (D) कथन ४: मैथिली सम्बन्धी बात। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४६. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४७. (D) कथन ४: कला सम्बन्धी बात। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४८. (B) कथन २: कला सम्बन्धी बात। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३४९. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३५०. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न "एहि खण्ड" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३५१. (B) पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान — ई योगदानकर्ता "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" शीर्षकबला खण्डसँ सम्बद्ध छथि।

३५२. (B) कथन २: पढ़नाइ सम्बन्धी बात। — ई प्रश्न "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३५३. (C) कथन ३: पञ्जी, कला, सम्पादक, पोथी सम्बन्धी बात। — ई प्रश्न "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३५४. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३५५. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३५६. (C) कथन ३: पञ्जी सम्बन्धी बात। — ई प्रश्न "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३५७. (B) कथन २: पोथी सम्बन्धी बात। — ई प्रश्न "पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३५८. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३५९. (C) कथन ३: पोथी सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६०. (D) कथन ४: पञ्जी, “पञ्जी (1719)” सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६१. (D) कथन ४: पञ्जी सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६२. (A) कथन १: मिथिला सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६३. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६४. (D) कथन ४: वंश, अनुसन्धान सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६५. (B) कथन २: गाम, गामसभ, कला सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६६. (A) कथन १: गाम सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६७. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६८. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३६९. (B) कथन २: पञ्जी, “ā पञ्जी” सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७०. (C) कथन ३: मिथिला सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७१. (D) कथन ४: वंश सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७२. (A) कथन १: गजेन्द्र ठाकुर, मिथिला, पञ्जी, “(450 2009) - मिथिला पञ्जी” सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७३. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७४. (A) कथन १: मिथिला सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७५. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७६. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७७. (D) कथन ४: तिरहुता, वंशावली सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७८. (C) कथन ३: गजेन्द्र ठाकुर, मिथिला, पञ्जी, साहित्य सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३७९. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३८०. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३८१. (D) कथन ४: वंशावली सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३८२. (B) कथन २: पञ्जी सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३८३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३८४. (C) कथन ३: पञ्जी, कला सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३८५. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३८६. (C) कथन ३: पढ़नाइ सम्बन्धी बात। — ई प्रश्न “पञ्जी साहित्य मे गजेन्द्र ठाकुरक योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३८७. (A) पञ्जी-प्रबन्ध की अछि? — ई योगदानकर्ता “पञ्जी-प्रबन्ध की अछि?” शीर्षकबला खण्डसँ सम्बद्ध छथि।

३८८. (C) कथन ३: ब्राह्मण सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३८९. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९०. (A) कथन १: पञ्जी, तिरहुता, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९१. (C) कथन ३: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९३. (C) कथन ३: ब्राह्मण सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९४. (A) कथन १: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९५. (B) कथन २: पोथी सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९६. (A) कथन १: पञ्जी, ब्राह्मण सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९७. (A) कथन १: पञ्जी सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९८. (C) कथन ३: पञ्जी, गाम सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

३९९. (B) कथन २: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४००. (D) कथन ४: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४०१. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “पञ्जी-प्रबन्ध की अछि?” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४०२. (C) दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान — ई योगदानकर्ता “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” शीर्षकबला खण्डसँ सम्बद्ध छथि।

४०३. (B) कथन २: पोथी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४०४. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४०५. (D) कथन ४: ब्राह्मण सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४०६. (B) कथन २: गाम, गामसभ सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४०७. (C) कथन ३: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४०८. (B) कथन २: मैथिली, तिरहुता, यूनेस्को सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४०९. (A) कथन १: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४१०. (A) कथन १: जाति, गाम सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४११. (D) कथन ४: वंश सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४१२. (B) कथन २: पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४१३. (D) कथन ४: पञ्जी, पोथीसभ, पोथी, अनुसन्धान सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४१४. (C) कथन ३: वंश सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४१५. (B) कथन २: पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४१६. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४१७. (C) कथन ३: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४१८. (C) कथन ३: वंश सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४१९. (A) कथन १: मिथिला, तिरहुता सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२०. (D) कथन ४: जाति सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२१. (B) कथन २: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२२. (B) कथन २: पञ्जी, वंश सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२३. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२४. (A) कथन १: मिथिला, ब्राह्मण सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२५. (C) कथन ३: मिथिला, लोक सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२६. (C) कथन ३: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२७. (A) कथन १: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२८. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४२९. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३०. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३१. (C) कथन ३: पञ्जी, ब्राह्मण, कला सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३२. (B) कथन २: दूषण पञ्जी, पञ्जी, अनुसन्धान सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३३. (A) कथन १: वंश सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३४. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३५. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३६. (B) कथन २: नाटक सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३७. (A) कथन १: पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३८. (A) कथन १: पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४३९. (A) कथन १: समाज सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४०. (D) कथन ४: पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४१. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४२. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४३. (B) कथन २: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४४. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४५. (D) कथन ४: पञ्जी, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४६. (D) कथन ४: गाम सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४७. (C) कथन ३: मैथिली, लोक सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४८. (C) कथन ३: मिथिला, जाति सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४४९. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५०. (B) कथन २: कन्या सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५१. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५२. (C) कथन ३: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५३. (A) कथन १: पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५४. (A) कथन १: मिथिला सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५५. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५६. (D) कथन ४: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५७. (B) कथन २: जाति, ब्राह्मण सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५८. (B) कथन २: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४५९. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६०. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६१. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६२. (D) कथन ४: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६३. (D) कथन ४: ब्राह्मण सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६४. (C) कथन ३: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६५. (A) कथन १: पोथी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६६. (B) कथन २: पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६७. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६८. (A) कथन १: गाम, गामसभ सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४६९. (B) कथन २: मिथिला सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७०. (B) कथन २: समाज सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७१. (C) कथन ३: गाम सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७२. (B) कथन २: दूषण पञ्जी, पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७३. (D) कथन ४: वंशावली सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७४. (A) कथन १: मिथिला सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७५. (C) कथन ३: पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७६. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७७. (A) कथन १: भाषा, पाण्डुलिपि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७८. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४७९. (B) कथन २: परिवार सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८०. (C) कथन ३: गाम सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८१. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८२. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८३. (D) कथन ४: गाम सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८४. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८५. (B) कथन २: पञ्जी, तिरहुता सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८६. (A) कथन १: वंश सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८७. (C) कथन ३: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८८. (C) कथन ३: जाति सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४८९. (B) कथन २: पोथी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९०. (C) कथन ३: वंशावली, गाम, गामसभ सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९१. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९२. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९३. (A) कथन १: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९४. (B) कथन २: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९५. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९६. (D) कथन ४: ब्राह्मण, “.” सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९७. (C) कथन ३: दूषण पञ्जी, पञ्जी, पोथी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९८. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

४९९. (C) कथन ३: वंश सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५००. (A) कथन १: परिवार सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५०१. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५०२. (A) कथन १: पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५०३. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५०४. (B) कथन २: मिथिला सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५०५. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५०६. (C) कथन ३: पञ्जी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५०७. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५०८. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५०९. (B) कथन २: गाम सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५१०. (B) कथन २: छठि सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५११. (C) कथन ३: पञ्जी, गाम सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५१२. (B) कथन २: कला सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५१३. (A) कथन १: कन्या सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५१४. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५१५. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५१६. (B) कथन २: मिथिला, ब्राह्मण, मैथिल ब्राह्मण, संस्कृति सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५१७. (A) कथन १: दूषण पञ्जी, पञ्जी, वंश, पोथी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५१८. (C) कथन ३: ब्राह्मण, मैथिल ब्राह्मण सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५१९. (D) कथन ४: पञ्जी, कला सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५२०. (B) कथन २: कन्या सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५२१. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५२२. (C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “दूषण पञ्जी: मैथिली संस्कृतिमे गजेन्द्र ठाकुरक सार्वभौम योगदान” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५२३. (C) ई बरौघट अ सेनसिटिवे गेनीलोगिकअल रेकोरद मे विदेर कुलटुरअल आ सचोलअरलय वीव। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैं पुष्ट करैत अछि।

५२४. (C) मिथिला'स पञ्जी आ शरि गजेन्द्र ठाकुर'स ेफफोरटस टोवअरदस एकर परेसेरवअशन। — ई योगदानकर्ता “मिथिला'स पञ्जी आ शरि गजेन्द्र ठाकुर'स ेफफोरटस टोवअरदस एकर परेसेरवअशन।” शीर्षकबला खण्डसँ सम्बद्ध छथि।

५२५. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५२६. (D) कथन ४: परिवार सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५२७. (A) कथन १: गजेन्द्र ठाकुर, मिथिला, पञ्जी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५२८. (D) कथन ४: मिथिला, मिथिलाक्षर सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५२९. (A) कथन १: पाण्डुलिपि सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३०. (D) कथन ४: मिथिला, पञ्जी, वंशावली सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३१. (C) कथन ३: पाण्डुलिपि सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३३. (C) कथन ३: पिता, नाना/बाबा सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३४. (B) कथन २: अनुसन्धान सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३५. (C) कथन ३: पञ्जी, कला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३६. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३७. (B) कथन २: प्रश्न सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३८. (C) कथन ३: पञ्जी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५३९. (B) कथन २: मिथिला, पञ्जी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५४०. (D) कथन ४: पाण्डुलिपि सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५४१. (B) कथन २: पञ्जी, ब्राह्मण सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५४२. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५४३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५४४. (C) कथन ३: मिथिला, पञ्जी, कला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५४५. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५४६. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५४७. (B) शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू — ई योगदानकर्ता “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” शीर्षकबला खण्डसँ सम्बद्ध छथि।

५४८. (B) कथन २: परिवार सम्बन्धी बात। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५४९. (C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५०. (D) कथन ४: मिथिला, मिथिलाक्षर सम्बन्धी बात। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५१. (C) कथन ३: मैथिली, मिथिला, कला, पोथी सम्बन्धी बात। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५३. (A) कथन १: पाण्डुलिपि सम्बन्धी बात। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५४. (C) कथन ३: पोथी सम्बन्धी बात। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५५. (D) कथन ४: ब्रेल सम्बन्धी बात। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५६. (B) कथन २: पढ़ेनाइ सम्बन्धी बात। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५७. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५८. (D) कथन ४: कला सम्बन्धी बात। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५५९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६०. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६१. (B) कथन २: गजेन्द्र ठाकुर, कला, अनुसन्धान सम्बन्धी बात। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६२. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “शिष्टाचारक मूर्त रूप, श्री गजेन्द्र बाबू” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६३. (A) कथन १: तिरहुता, बिहार सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६४. (B) कथन २: गजेन्द्र ठाकुर, धरोहर सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६५. (C) कथन ३: धरोहर, सरकार सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६६. (C) कथन ३: गजेन्द्र ठाकुर, पञ्जी, तिरहुता, ब्राह्मण सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६७. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६८. (A) कथन १: तिरहुता सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५६९. (C) कथन ३: धरोहर सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७०. (C) कथन ३: मिथिला, कला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७१. (C) कथन ३: तिरहुता, कला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७२. (A) कथन १: मिथिला, कथा, साहित्य, संस्कृति सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७३. (A) कथन १: गाम, “100” सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७४. (B) कथन २: पाठक सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७५. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७६. (C) कथन ३: गजेन्द्र ठाकुर, पञ्जी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७७. (B) कथन २: मिथिला, पत्रिका, तिरहुता, धरोहर सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७८. (C) कथन ३: मिथिला, तिरहुता, ब्रेल सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५७९. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८०. (A) कथन १: गजेन्द्र ठाकुर, तिरहुता सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८१. (B) कथन २: मिथिला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८२. (C) कथन ३: सरकार सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८३. (D) कथन ४: नेपाली सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८४. (D) कथन ४: मैथिली, शब्दकोश सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८५. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८६. (D) कथन ४: मैथिली, मिथिला, ब्राह्मण सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८७. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८८. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५८९. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९०. (D) कथन ४: बिहार, नेपाली, बंगला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९१. (A) कथन १: मैथिली सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९२. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९३. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९४. (D) कथन ४: शब्दकोश, कला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९५. (D) कथन ४: “1604 ,” सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९६. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९७. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९८. (B) कथन २: मैथिली, कला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

५९९. (A) कथन १: साहित्य सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६००. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६०१. (C) कथन ३: कला, पोथी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६०२. (D) कथन ४: भाषा सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६०३. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६०४. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६०५. (B) कथन २: मैथिली, बिहार सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६०६. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६०७. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६०८. (C) कथन ३: गजेन्द्र ठाकुर, मैथिली, पञ्जी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६०९. (B) कथन २: पत्रिका सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६१०. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६११. (A) कथन १: मैथिली, मिथिला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६१२. (B) गजेन्द्र ठाकुर’स मैथिली-ेनगलिश आ ेनगलिश-मैथिली कोमपुटेर शब्दकोश। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

६१३. (D) श्री गजेन्द्र ठाकुर: हमर दृष्टिमे — ई योगदानकर्ता “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” शीर्षकबला खण्डसँ सम्बद्ध छथि।

६१४. (C) कथन ३: विदेह सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६१५. (A) कथन १: मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६१६. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६१७. (C) कथन ३: मैथिली, विदेह सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६१८. (A) कथन १: मिथिला, पञ्जी, जाति, ब्राह्मण सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६१९. (C) कथन ३: मैथिली, विदेह, कला, लेखक सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२०. (A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२१. (B) कथन २: गजेन्द्र ठाकुर, प्रीति ठाकुर, मैथिली, विदेह सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२२. (D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२३. (D) कथन ४: मैथिली, कथा सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२४. (B) कथन २: मैथिली, तिरहुता सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२५. (D) कथन ४: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२६. (A) कथन १: गजेन्द्र ठाकुर, मैथिली, विदेह सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२७. (C) कथन ३: पत्रिका सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२८. (B) कथन २: कथासभ सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६२९. (A) कथन १: मैथिली, विदेह, साहित्य सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३०. (B) कथन २: मैथिली, पञ्जी, कथा सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३१. (C) कथन ३: पोथी मेला, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३२. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३३. (A) कथन १: मैथिली, पत्रिका, साहित्य, पोथीसभ सम्बन्धी बात। — ई प्रश्न “श्री गजेन्द्र ठाकुर: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३४. (C) कथन ३: मैथिली, मिथिला, विदेह, पत्रकारिता सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३५. (B) कथन २: विदेह सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३६. (C) कथन ३: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३७. (D) कथन ४: मैथिली, विदेह, साहित्य सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३८. (A) कथन १: गाम सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६३९. (C) कथन ३: विदेह सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४०. (D) कथन ४: मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४१. (B) कथन २: पाठक सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४२. (A) कथन १: मैथिली, मिथिला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४३. (C) कथन ३: विदेह सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४४. (B) कथन २: मैथिली, इंटरनेट, पत्रिका, कला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४५. (A) कथन १: बच्चासभ, बच्चा, पोथी सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४६. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४७. (A) कथन १: विशेषांक, कथा सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४८. (C) कथन ३: कविता सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६४९. (D) कथन ४: मैथिली, मिथिला, साहित्य सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६५०. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६५१. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६५२. (C) कथन ३: मिथिला सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६५३. (B) कथन २: मिथिला, विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६५४. (C) कथन ३: पोथी, “,” सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६५५. (C) कथन ३: पत्रिका सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६५६. (D) मैथिली पत्रिका सभमे विशेषांक — ई योगदानकर्ता “मैथिली पत्रिका सभमे विशेषांक” शीर्षकबला खण्डसँ सम्बद्ध छथि।

६५७. (D) कथन ४: पाठक सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६५८. (A) कथन १: कला सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६५९. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६०. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६१. (A) कथन १: विदेह, लेखक सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६२. (A) कथन १: विदेह, पत्रिका, विशेषांक सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६३. (B) कथन २: विदेह, लेखक सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६४. (A) कथन १: विदेह, लेखक सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६५. (A) कथन १: मैथिली सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६६. (B) कथन २: पत्रिका, “, 1994, पत्रिका” सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६७. (A) कथन १: कला, कलाकार, लेखक, सम्पादक सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६८. (C) कथन ३: मैथिली, मिथिला, पत्रिका, विशेषांक सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६६९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७०. (C) कथन ३: पाठक सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७१. (B) कथन २: सम्पादक, “,” सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७२. (D) कथन ४: पत्रिका सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७३. (C) कथन ३: लेखक सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७४. (B) कथन २: पढ़नाइ सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७५. (D) कथन ४: विदेह, पत्रिका सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७६. (D) कथन ४: मैथिली, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७७. (C) कथन ३: पोथी सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७८. (D) कथन ४: विदेह, पत्रिका, कथा, लेखक सम्बन्धी बात। — ई प्रश्न “मैथिली पत्रिका सभमे विशेषांक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६७९. (B) ओ सभ पुबलिश फोकुसेद िससुेस पर लिविङ्ग करीटोरस, िनसटिटुशनस, आ थेमेस। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैं पुष्ट करैत अछि।

६८०. (D) मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका — ई योगदानकर्ता “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” शीर्षकबला खण्डसँ सम्बद्ध छथि।

६८१. (A) कथन १: गजेन्द्र ठाकुर सम्बन्धी बात। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६८२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६८३. (C) कथन ३: पत्रिका सम्बन्धी बात। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६८४. (B) कथन २: पत्रिका सम्बन्धी बात। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६८५. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६८६. (B) कथन २: विदेह सम्बन्धी बात। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६८७. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६८८. (C) कथन ३: विदेह सम्बन्धी बात। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६८९. (D) कथन ४: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९०. (B) कथन २: मिथिला सम्बन्धी बात। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९१. (B) कथन २: पुस्तकालय, अनुसन्धान सम्बन्धी बात। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९२. (A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९३. (B) कथन २: विदेह सम्बन्धी बात। — ई प्रश्न “मैथिली लेल गजेन्द्र ठाकुर जीक अमूल्य योगदान: विदेह ई-पत्रिका” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९४. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९५. (D) कथन ४: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९६. (B) कथन २: विदेह, कथा, “कथा?” सम्बन्धी बात। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९७. (D) कथन ४: मिथिला, विदेह सम्बन्धी बात। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९८. (C) कथन ३: मैथिली सम्बन्धी बात। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

६९९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७००. (D) कथन ४: विदेह सम्बन्धी बात। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७०१. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७०२. (D) कथन ४: विदेह सम्बन्धी बात। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७०३. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७०४. (C) कथन ३: गजेन्द्र ठाकुर, विदेह सम्बन्धी बात। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७०५. (D) कथन ४: गजेन्द्र ठाकुर, उपन्यास, सम्पादक सम्बन्धी बात। — ई प्रश्न “विदेह आ गजेन्द्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७०६. (A) मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर — ई योगदानकर्ता “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” शीर्षकबला खण्डसँ सम्बद्ध छथि।

७०७. (B) कथन २: गीत सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७०८. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७०९. (A) कथन १: भाषा सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७१०. (B) कथन २: बंगला सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७११. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७१२. (D) कथन ४: कथा, लोक सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७१३. (D) कथन ४: मिथिला सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७१४. (A) कथन १: गीत सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७१५. (D) कथन ४: मैथिली, साहित्य, कला सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७१६. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७१७. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७१८. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७१९. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२०. (C) कथन ३: मैथिली सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२१. (A) कथन १: गजेन्द्र ठाकुर, साहित्य सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२२. (D) कथन ४: मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२३. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२४. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२५. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२६. (A) कथन १: गीत सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२७. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२८. (B) कथन २: साहित्य सम्बन्धी बात। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७२९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७३०. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली साहित्यक साधक-आराधक: गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७३१. (D) गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक — ई योगदानकर्ता “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” शीर्षकबला खण्डसँ सम्बद्ध छथि।

७३२. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७३३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७३४. (B) कथन २: पाठक सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७३५. (D) कथन ४: कथासभ सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७३६. (C) कथन ३: मैथिली सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७३७. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७३८. (C) कथन ३: लेखक, पोथी सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७३९. (A) कथन १: मिथिला, मिथिलाक्षर सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७४०. (C) कथन ३: कथा सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७४१. (A) कथन १: लेखक, पोथी सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७४२. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७४३. (A) कथन १: कला, “, कला...” सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुरक कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७४४. (C) गजेन्द्र ठाकुर आ हुनक उपन्यास — ई योगदानकर्ता “गजेन्द्र ठाकुर आ हुनक उपन्यास” शीर्षकबला खण्डसँ सम्बद्ध छथि।

७४५. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७४६. (A) कथन १: उपन्यास सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७४७. (A) कथन १: धरोहर सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७४८. (B) कथन २: उपन्यास सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७४९. (D) कथन ४: गजेन्द्र ठाकुर, मैथिली, विदेह, पत्रिका सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७५०. (D) कथन ४: गजेन्द्र ठाकुर, बच्चासभ, बच्चा, बाल-कविता सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७५१. (B) कथन २: सरकार सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७५२. (B) कथन २: उपन्यास सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७५३. (A) कथन १: समाज सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७५४. (A) कथन १: उपन्यास, कथा सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७५५. (A) कथन १: उपन्यास सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७५६. (D) कथन ४: गाम सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ हुनक उपन्यास” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७५७. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७५८. (D) कथन ४: कला, सरकार, बिहार सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७५९. (A) कथन १: कला सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७६०. (C) कथन ३: उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७६१. (D) कथन ४: गजेन्द्र ठाकुर सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७६२. (D) कथन ४: उपन्यास, कथा सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७६३. (B) कथन २: कथा सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७६४. (D) कथन ४: सहस्रबधानी, उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७६५. (C) कथन ३: प्रश्न, पिता सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७६६. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७६७. (D) कथन ४: उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७६८. (D) कथन ४: “,” सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७६९. (C) कथन ३: उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७७०. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७७१. (B) कथन २: सहस्रबधानी, उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७७२. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७७३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७७४. (D) कथन ४: साहित्य, कला सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७७५. (B) कथन २: सहस्रबधानी सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७७६. (B) कथन २: पाठक सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७७७. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७७८. (B) कथन २: उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७७९. (C) कथन ३: गजेन्द्र ठाकुर, सहस्रबधानी, उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७८०. (B) कथन २: सहस्रबधानी, उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७८१. (D) कथन ४: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७८२. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७८३. (B) कथन २: साहित्य सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७८४. (C) कथन ३: अनुसन्धान सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७८५. (A) कथन १: पाठक सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७८६. (B) कथन २: सहस्रबधानी, कथा सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७८७. (A) कथन १: मैथिली, उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७८८. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७८९. (D) कथन ४: उपन्यास, कला सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७९०. (C) कथन ३: उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७९१. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७९२. (A) कथन १: उपन्यास, “, ,” सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७९३. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७९४. (A) कथन १: सहस्रबधानी सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७९५. (B) कथन २: कला सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७९६. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७९७. (C) कथन ३: समाज सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७९८. (C) कथन ३: मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

७९९. (B) कथन २: गजेन्द्र ठाकुर, कला, कलाकार सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८००. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८०१. (D) कथन ४: उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८०२. (D) कथन ४: उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८०३. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८०४. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८०५. (A) कथन १: गजेन्द्र ठाकुर, सहस्रबधानी, उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८०६. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८०७. (A) कथन १: उपन्यास सम्बन्धी बात। — ई प्रश्न “सहस्रबधानी: हमर दृष्टिमे” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८०८. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८०९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८१०. (C) कथन ३: कथा, कला, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८११. (D) कथन ४: पढ़नाइ सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८१२. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८१३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८१४. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८१५. (D) कथन ४: अनुसन्धान, “अनुसन्धान-- ,” सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८१६. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८१७. (D) कथन ४: बच्चा, कथा सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८१८. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८१९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२०. (B) कथन २: संस्कृति सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२१. (B) कथन २: प्रयास सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२२. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२३. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२४. (C) कथन ३: पोथी सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२५. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२६. (C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, कविता सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२७. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२८. (A) कथन १: मिथिला, कथा, गाम, गामसभ सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८२९. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३०. (D) कथन ४: मैथिली सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३१. (A) कथन १: उपन्यास सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३२. (A) कथन १: कला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३३. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३४. (C) कथन ३: नाटक सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३५. (C) कथन ३: सहस्रबधानी, उपन्यास सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३६. (B) कथन २: मिथिला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३७. (A) कथन १: बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३८. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८३९. (D) कथन ४: पिता, माता सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४०. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४१. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४२. (C) कथन ३: उपन्यास, कला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४३. (B) कथन २: साहित्य सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४४. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४५. (D) कथन ४: साहित्य, पोथी सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४६. (C) कथन ३: पिता, माता सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४७. (D) कथन ४: कथा सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४८. (B) कथन २: मैथिली, उपन्यास सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८४९. (D) कथन ४: उपन्यास सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८५०. (C) कथन ३: गाम सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८५१. (B) कथन २: उपन्यास सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८५२. (C) कथन ३: मैथिली सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८५३. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक लेल एक पत्र” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८५४. (D) शिव कुमार झा ‘टिल्लू’ — विषय-सूची आ लेख-शीर्षक एहि उत्तर कैँ पुष्ट करैत अछि।

८५५. (A) कथन १: साहित्य सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८५६. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८५७. (D) कथन ४: मिथिला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८५८. (A) कथन १: कविता सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८५९. (A) कथन १: उपन्यास सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६०. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६१. (B) कथन २: मैथिली, संस्कृति सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६२. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६३. (D) कथन ४: पाठक सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६४. (A) कथन १: साहित्य सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६५. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६६. (B) कथन २: मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६७. (B) कथन २: भाषा सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६८. (C) कथन ३: मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८६९. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७०. (B) कथन २: मैथिली, मिथिला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७१. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७२. (B) कथन २: साहित्य, कला, पोथी सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७३. (D) कथन ४: कथा सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७४. (B) कथन २: मैथिली, संस्कृति, लोक सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७५. (C) कथन ३: नाटक सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७६. (A) कथन १: परिवार सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७७. (A) कथन १: मैथिली, उपन्यास, साहित्य सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७८. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८७९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८०. (C) कथन ३: पाठक सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८१. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८२. (D) कथन ४: कथा सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८३. (D) कथन ४: कविता, जाति सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८४. (A) कथन १: साहित्य, पोथी सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८५. (D) कथन ४: मैथिली सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८६. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८७. (A) कथन १: बच्चासभ, बच्चा, कविता, कथासभ सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८८. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८८९. (B) कथन २: कुरुक्षेत्रम् अन्तर्मनक, कविता, कला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९०. (A) कथन १: मैथिली, विदेह, कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९१. (C) कथन ३: संस्कृति सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९२. (A) कथन १: कथा सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९३. (A) कथन १: गाम सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९४. (B) कथन २: संस्कृति सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९५. (B) कथन २: बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९६. (A) कथन १: कथा, कथासभ सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९७. (B) कथन २: समाज सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९८. (C) कथन ३: माता सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

८९९. (C) कथन ३: प्रश्न सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९००. (A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९०१. (A) कथन १: मिथिला, जाति सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९०२. (C) कथन ३: मैथिली, कथा, साहित्य, पढ़नाइ सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९०३. (A) कथन १: कविता सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९०४. (C) कथन ३: मैथिली सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९०५. (A) कथन १: “,” सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९०६. (D) कथन ४: जाति सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९०७. (A) कथन १: बिहार सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९०८. (B) कथन २: बच्चासभ, बच्चा, संस्कृति, कला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९०९. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९१०. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९११. (A) कथन १: बच्चा सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९१२. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९१३. (B) कथन २: गजेन्द्र ठाकुर, मैथिली, विदेह, इंटरनेट सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९१४. (D) कथन ४: मैथिली, कला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९१५. (D) कथन ४: जाति सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९१६. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९१७. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९१८. (A) कथन १: मिथिला, कला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९१९. (B) कथन २: पोथी सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२०. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२१. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२२. (A) कथन १: नाटक सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२३. (A) कथन १: कला सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२४. (D) कथन ४: कविता, साहित्य सम्बन्धी बात। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२५. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “कुरुक्षेत्रम् अन्तर्मनक” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२६. (D) कथन ४: बच्चा सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२७. (D) कथन ४: कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२८. (B) कथन २: भाषा सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९२९. (C) कथन ३: बच्चा, कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९३०. (A) कथन १: बच्चा, बिहार सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९३१. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९३२. (D) कथन ४: बच्चा सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९३३. (D) कथन ४: कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९३४. (A) कथन १: उत्तर सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९३५. (B) कथन २: बच्चा सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९३६. (D) कथन ४: कुरुक्षेत्रम् अन्तर्मनक, कला सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९३७. (B) कथन २: भाषा, प्रश्न सम्बन्धी बात। — ई प्रश्न “मैथिली बाल-कविताक धारा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९३८. (D) सामाजिक विषमताक गहराइ धरि पैसनिहार कथा — ई योगदानकर्ता “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” शीर्षकबला खण्डसँ सम्बद्ध छथि।

९३९. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४०. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४१. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४२. (B) कथन २: मिथिला सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४३. (C) कथन ३: साहित्य सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४४. (C) कथन ३: कथा सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४५. (C) कथन ३: पोथी सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४६. (D) कथन ४: कथा, पोथी, शब्दशास्त्रम् सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४७. (A) कथन १: कथा, कला सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४८. (B) कथन २: पिता सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९४९. (D) कथन ४: उपन्यास सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५०. (B) कथन २: कथा, शब्दशास्त्रम् सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५१. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५३. (D) कथन ४: गजेन्द्र ठाकुर, विदेह, पत्रिका, कथा सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५४. (C) कथन ३: कथा सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५५. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५६. (D) कथन ४: बच्चासभ, बच्चा, कथा सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५७. (A) कथन १: कथासभ सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५८. (C) कथन ३: समाज सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९५९. (A) कथन १: सरकार सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९६०. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९६१. (C) कथन ३: कथा, जाति, “, ..” सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९६२. (C) कथन ३: गजेन्द्र ठाकुर, मैथिली, विदेह, ई-पत्रिका सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९६३. (B) कथन २: गजेन्द्र ठाकुर, पोथी सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९६४. (C) कथन ३: कथासभ सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९६५. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९६६. (D) कथन ४: पत्रिका, कथासभ, पोथी सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९६७. (C) कथन ३: मैथिली, कथासभ सम्बन्धी बात। — ई प्रश्न “सामाजिक विषमताक गहराइ धरि पैसनिहार कथा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९६८. (B) आचार्य रामानन्द मण्डल — विषय-सूची आ लेख-शीर्षक एहि उत्तर कैं पुष्ट करैत अछि।

९६९. (B) साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व — ई योगदानकर्ता “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” शीर्षकबला खण्डसँ सम्बद्ध छथि।

९७०. (A) ओ मिथिला क्षेत्रक सभ मैथिल ब्राह्मण समुदायसभक पञ्जीक वंशावली-लेखक छथि। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९७१. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९७२. (A) कथन १: गाम सम्बन्धी बात। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९७३. (C) कथन ३: गजेन्द्र ठाकुर, साहित्य, अनुसन्धान सम्बन्धी बात। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९७४. (A) कथन १: गजेन्द्र ठाकुर, जाति, ब्राह्मण सम्बन्धी बात। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९७५. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९७६. (B) कथन २: मैथिली, तिरहुता सम्बन्धी बात। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९७७. (A) कथन १: विदेह, ब्राह्मण सम्बन्धी बात। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९७८. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९७९. (B) कथन २: गजेन्द्र ठाकुर, मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९८०. (B) कथन २: विदेह सम्बन्धी बात। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९८१. (B) कथन २: गजेन्द्र ठाकुर, कृपानन्द ठाकुर सम्बन्धी बात। — ई प्रश्न “साहित्यकार गजेन्द्र ठाकुर: व्यक्तित्व आ कृतित्व” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९८२. (C) मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी — ई योगदानकर्ता “अ साँच सेरवअनट क मैथिली: शरि गजेन्द्र ठाकुर जि।” शीर्षकबला खण्डसँ सम्बद्ध छथि।

९८३. (A) कथन १: कला, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९८४. (B) कथन २: कविता सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९८५. (A) कथन १: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९८६. (A) कथन १: मैथिली, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९८७. (A) कथन १: मिथिला, पत्रिका सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९८८. (D) कथन ४: मैथिली, पुस्तकालय, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९८९. (A) कथन १: मैथिली, साहित्य, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९०. (B) कथन २: कला, पढ़नाइ सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९१. (B) ओ सभक ओ आदति बनि गेल अछि, तखन की कयल जाए? — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९२. (B) कथन २: विदेह, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९३. (A) कथन १: कला सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९४. (D) कथन ४: माता सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९५. (C) कथन ३: इंटरनेट सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९६. (C) कथन ३: भाषा, माता सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९७. (A) कथन १: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९८. (D) कथन ४: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

९९९. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०००. (B) कथन २: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१००१. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१००२. (A) कथन १: भाषा, प्रश्न, उत्तर, पाठक सम्बन्धी बात। — ई प्रश्न “मैथिलीक साँच सेवक: श्री गजेन्द्र ठाकुर जी” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१००३. (C) कथन ३: मैथिली, इंटरनेट सम्बन्धी बात। — ई प्रश्न “मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१००४. (A) कथन १: मिथिला, पञ्जी सम्बन्धी बात। — ई प्रश्न “मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१००५. (D) कथन ४: गजेन्द्र ठाकुर, मैथिली, इंटरनेट सम्बन्धी बात। — ई प्रश्न “मैथिली वेब-पत्रकारिता कैँ नव आयाम देनिहार गजेन्द्र ठाकुर” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१००६. (B) कथन २: पञ्जी सम्बन्धी बात। — ई प्रश्न "मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१००७. (A) कथन १: मैथिली, विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात। — ई प्रश्न "मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१००८. (D) कथन ४: कला सम्बन्धी बात। — ई प्रश्न "मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१००९. (B) कथन २: गजेन्द्र ठाकुर, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न "मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०१०. (A) कथन १: विदेह सम्बन्धी बात। — ई प्रश्न "मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०११. (A) कथन १: गजेन्द्र ठाकुर, मैथिली, इंटरनेट सम्बन्धी बात। — ई प्रश्न "मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०१२. (A) कथन १: मैथिली, वेब-पत्रकारिता, पत्रकारिता, साहित्य सम्बन्धी बात। — ई प्रश्न "मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०१३. (D) कथन ४: मैथिली, विदेह, वेब-पत्रकारिता, पत्रकारिता सम्बन्धी बात। — ई प्रश्न "मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०१४. (B) कथन २: पाठक सम्बन्धी बात। — ई प्रश्न "मैथिली वेब-पत्रकारिता कैं नव आयाम देनिहार गजेन्द्र ठाकुर" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०१५. (D) पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा — ई योगदानकर्ता "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" शीर्षकबला खण्डसँ सम्बद्ध छथि।

१०१६. (C) कथन ३: कविता, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०१७. (D) कथन ४: पोथी सम्बन्धी बात। — ई प्रश्न "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०१८. (B) कथन २: कविता, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०१९. (C) कथन ३: मिथिला, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२०. (A) कथन १: कविता, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२१. (B) कथन २: गजेन्द्र ठाकुर, कुरुक्षेत्रम् अन्तर्मनक, कला, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२२. (D) कथन ४: कथा, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२३. (A) कथन १: कथा, पोथी, ":" सम्बन्धी बात। — ई प्रश्न "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२४. (A) कथन १: कविता, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२५. (B) कथन २: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न "पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा" खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२६. (D) कथन ४: पोथी सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२७. (C) कथन ३: गजेन्द्र ठाकुर, मिथिला, मिथिलाक्षर, ब्रेल सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२८. (C) कथन ३: गजेन्द्र ठाकुर सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०२९. (C) कथन ३: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३०. (A) कथन १: कथासभ, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३१. (C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३२. (A) कथन १: पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३३. (B) कथन २: गजेन्द्र ठाकुर सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३४. (C) कथन ३: आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३५. (C) कथन ३: आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३६. (C) कथन ३: उपन्यास, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३७. (B) कथन २: कला, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३८. (D) कथन ४: कथा, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०३९. (C) कथन ३: गजेन्द्र ठाकुर, कविता, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४०. (D) कथन ४: मैथिली, आई.एस.बी.एन. सम्बन्धी बात। — ई प्रश्न “पञ्जी प्रबन्ध प्रकाशन, बहन्नी, श्रुति प्रकाशन आ नागेन्द्र कुमार झा पर चर्चा” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४१. (A) कथन १: विदेह सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४४. (A) कथन १: जाति सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४५. (B) कथन २: मैथिली, ब्राह्मण सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४६. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४७. (D) कथन ४: कविता, कथासभ सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४८. (D) कथन ४: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०४९. (C) कथन ३: विदेह, सम्पादक सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५०. (C) कथन ३: बच्चासभ, बच्चा, गाम, विद्यालय सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५१. (D) कथन ४: कला सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५३. (A) कथन १: मैथिली, पत्रकारिता सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५४. (A) कथन १: मैथिली, विदेह, अनुसन्धान सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५५. (D) कथन ४: मिथिला सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५६. (A) कथन १: कला सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५७. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५८. (B) कथन २: कथा सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०५९. (A) कथन १: “, ,” सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६०. (B) कथन २: मैथिली, पोथीसभ, पोथी सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६१. (A) कथन १: उपन्यास, सरकार सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६२. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६४. (C) कथन ३: मैथिली, पत्रकारिता सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६५. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६६. (C) कथन ३: गाम सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६७. (C) कथन ३: विदेह, अभिलेखागार सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६८. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०६९. (A) कथन १: मैथिली सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७०. (A) कथन १: साहित्य, जाति, ब्राह्मण, पोथीसभ सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७१. (C) कथन ३: जाति सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७२. (A) कथन १: गजेन्द्र ठाकुर, मैथिली, जाति सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७३. (A) कथन १: विदेह सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७४. (B) कथन २: अनुसन्धान सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७५. (C) कथन ३: मैथिली, इंटरनेट, कला सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७६. (A) कथन १: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७७. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७८. (D) कथन ४: मैथिली, साहित्य, कला सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०७९. (A) कथन १: सम्पादक सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८०. (C) कथन ३: गजेन्द्र ठाकुर, मैथिली सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८१. (B) कथन २: साहित्य सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८२. (A) कथन १: गाम सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८३. (A) कथन १: विदेह सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८४. (C) कथन ३: शब्दशास्त्रम् सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८५. (C) कथन ३: ब्राह्मण, लेखक सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८६. (C) कथन ३: कला सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८७. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८८. (B) कथन २: पिता सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०८९. (D) कथन ४: सम्पादक, “, .” सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०९०. (A) कथन १: मैथिली, इंटरनेट, शब्दकोश, अंग्रेजी-मैथिली सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०९१. (C) कथन ३: जाति सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०९२. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०९३. (C) कथन ३: उपन्यास, कथा सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०९४. (B) कथन २: विदेह, ई-पत्रिका, पत्रिका सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०९५. (B) कथन २: पञ्जी सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०९६. (B) कथन २: मैथिली, पत्रकारिता, पढ़ेनाइ सम्बन्धी बात। — ई प्रश्न “गप्प-सप्प” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१०९७. (B) अ प्रश्न-उत्तर कोनवेरसअशन संग गजेन्द्र ठाकुर। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैँ पुष्ट करैत अछि।

१०९८. (A) अन गजेन्द्र ठाकुरसँ भेंटवार्ता। — ई योगदानकर्ता “अन गजेन्द्र ठाकुरसँ भेंटवार्ता।” शीर्षकबला खण्डसँ सम्बद्ध छथि।

१०९९. (D) कथन ४: विदेह सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११००. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११०१. (C) कथन ३: विदेह सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११०२. (D) कथन ४: “, .” सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११०३. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११०४. (A) कथन १: विदेह, लेखक सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११०५. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११०६. (B) कथन २: मैथिली, उपन्यास, कविता, साहित्य सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११०७. (C) कथन ३: पुरस्कार सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११०८. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११०९. (C) कथन ३: लेखक सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१११०. (D) कथन ४: मैथिली, साहित्य सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११११. (B) कथन २: लेखक सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१११२. (C) कथन ३: मैथिली, जाति, लेखक सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१११३. (A) कथन १: सम्पादक सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१११४. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१११५. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१११६. (A) कथन १: मैथिली, कथासभ, पढ़नाइ सम्बन्धी बात। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१११७. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१११८. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “एहि खण्ड” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

१११९. (C) गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय — ई योगदानकर्ता “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” शीर्षकबला खण्डसँ सम्बद्ध छथि।

११२०. (D) कथन ४: मिथिला, मिथिलाक्षर, ब्रेल सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११२१. (D) कथन ४: परिवार सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११२२. (C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, कथा सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११२३. (D) कथन ४: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११२४. (A) कथन १: मिथिला, मिथिलाक्षर, कविता, कथासभ सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११२५. (C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११२६. (B) कथन २: पोथी सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११२७. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११२८. (D) कथन ४: मैथिली सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११२९. (D) कथन ४: सरकार सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३०. (B) कथन २: गाम सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३१. (A) कथन १: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३२. (D) कथन ४: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३३. (D) कथन ४: मैथिली, पोथी सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३४. (B) कथन २: मैथिली सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३५. (B) कथन २: कुरुक्षेत्रम् अन्तर्मनक, कला, अनुसन्धान सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३६. (D) कथन ४: कृपानन्द ठाकुर, गाम सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३७. (B) कथन २: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३८. (A) कथन १: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११३९. (D) कथन ४: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४०. (C) कथन ३: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४१. (A) कथन १: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४२. (C) कथन ३: लेखक सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४३. (C) कथन ३: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४४. (A) कथन १: मिथिला, मिथिलाक्षर सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४५. (D) कथन ४: मैथिली, तिरहुता, ब्रेल, कुरुक्षेत्रम् अन्तर्मनक सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४६. (D) कथन ४: मिथिला, दूषण पञ्जी, पञ्जी, मिथिलाक्षर सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४७. (B) कथन २: बाल-साहित्य, बच्चासभ, बच्चा, साहित्य सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४८. (C) कथन ३: चित्रकथा, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११४९. (B) कथन २: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११५०. (C) कथन ३: मैथिली, बाल-साहित्य, बच्चासभ, बच्चा सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११५१. (B) कथन २: बाल-साहित्य, बच्चासभ, बच्चा, बाल-कविता सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११५२. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११५३. (D) कथन ४: मिथिला, कथासभ, “(कथासभ) मिथिला” सम्बन्धी बात। — ई प्रश्न “गजेन्द्र ठाकुर आ प्रीति ठाकुरक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११५४. (D) ई परेसेनटस गजेन्द्र ठाकुर आ प्रीति ठाकुर रूपमे अ रअरे हुसबअनद-विफे रचनात्मक पैर मूल्यांकित एक संग। — सम्पादकीय आ सम्बन्धित लेखसभक सार एहि सही उत्तर कैं पुष्ट करैत अछि।

११५५. (C) कथन ३: सियाराम झा सम्बन्धी बात। — ई प्रश्न “योगदानकर्तासभक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११५६. (A) कथन १: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “योगदानकर्तासभक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११५७. (C) कथन ३: पाठक सम्बन्धी बात। — ई प्रश्न “योगदानकर्तासभक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११५८. (C) कथन ३: “, , ...” सम्बन्धी बात। — ई प्रश्न “योगदानकर्तासभक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११५९. (C) कथन ३: पोथी सम्बन्धी बात। — ई प्रश्न “योगदानकर्तासभक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११६०. (C) कथन ३: ग्रन्थक आन प्रसंगसँ लेल एक कथन। — ई प्रश्न “योगदानकर्तासभक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११६१. (B) कथन २: पाठक सम्बन्धी बात। — ई प्रश्न “योगदानकर्तासभक परिचय” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११६२. (D) सम्पादक-परिचय आ समर्पण — ई योगदानकर्ता “सम्पादक-परिचय आ समर्पण” शीर्षकबला खण्डसँ सम्बद्ध छथि।

११६३. (B) कथन २: मैथिली, वेब-पत्रकारिता, पत्रकारिता, कथा सम्बन्धी बात। — ई प्रश्न “सम्पादक-परिचय आ समर्पण” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।

११६४. (D) कथन ४: मैथिली, इंटरनेट, पत्रिका, सम्पादक सम्बन्धी बात। — ई प्रश्न “सम्पादक-परिचय आ समर्पण” खण्डक मुख्य चर्चा बुझबाक लेल अछि। सही विकल्प ओहि खण्डक आशय सँ मेल खाइत अछि; बाकी विकल्प ग्रन्थक आन भागसभसँ लेल गेल अछि।